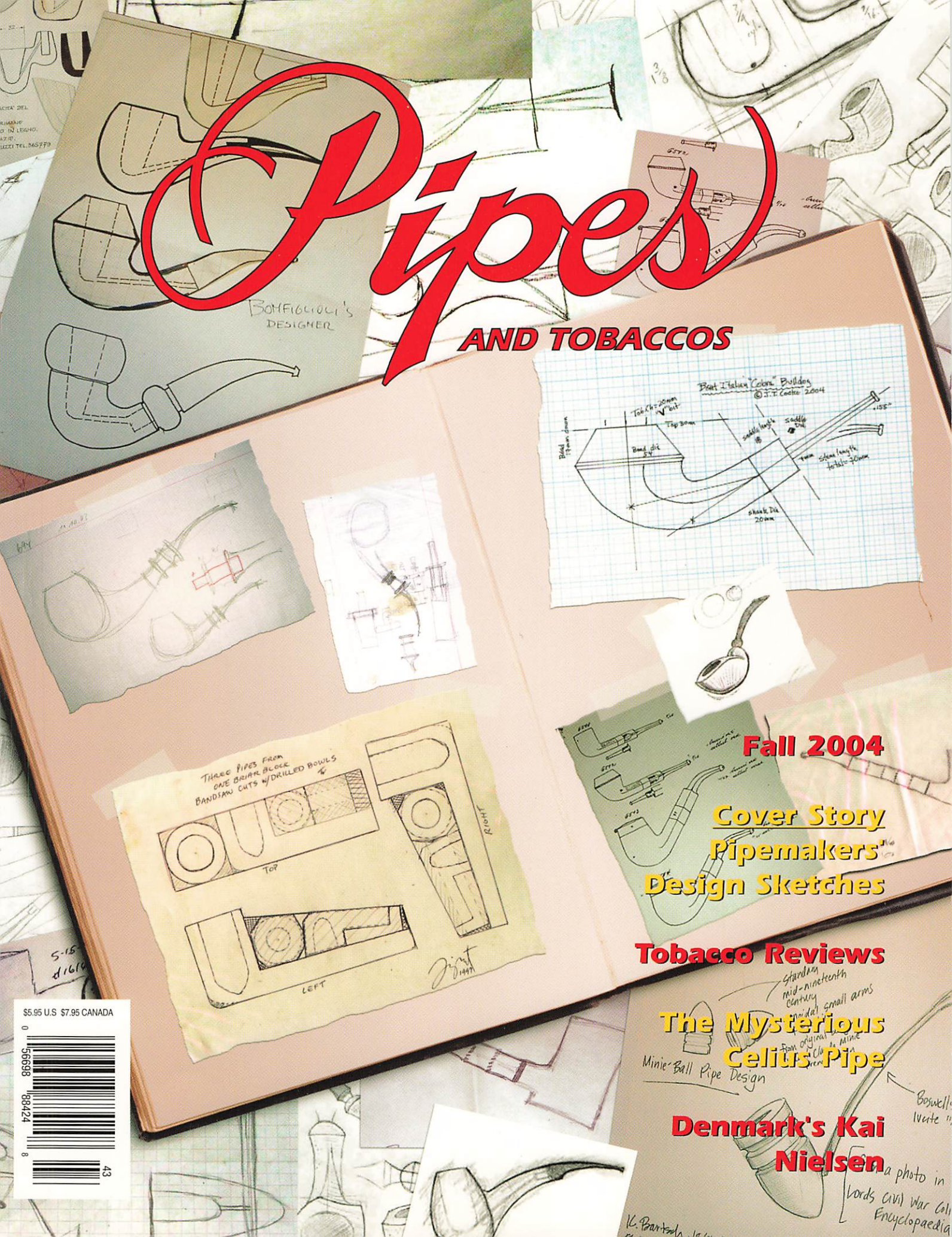
Pipes AND TOBACCOS



Fall 2004

Cover Story
Pipemakers' Design Sketches

Tobacco Reviews

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Denmark's Kai Nielsen

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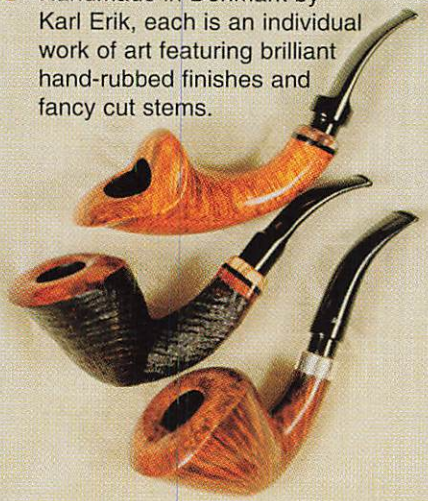

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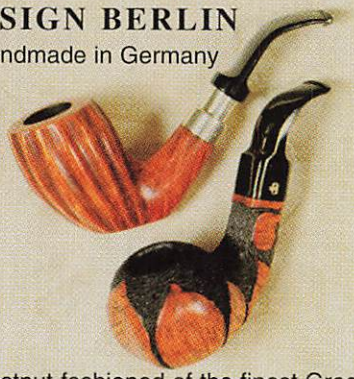

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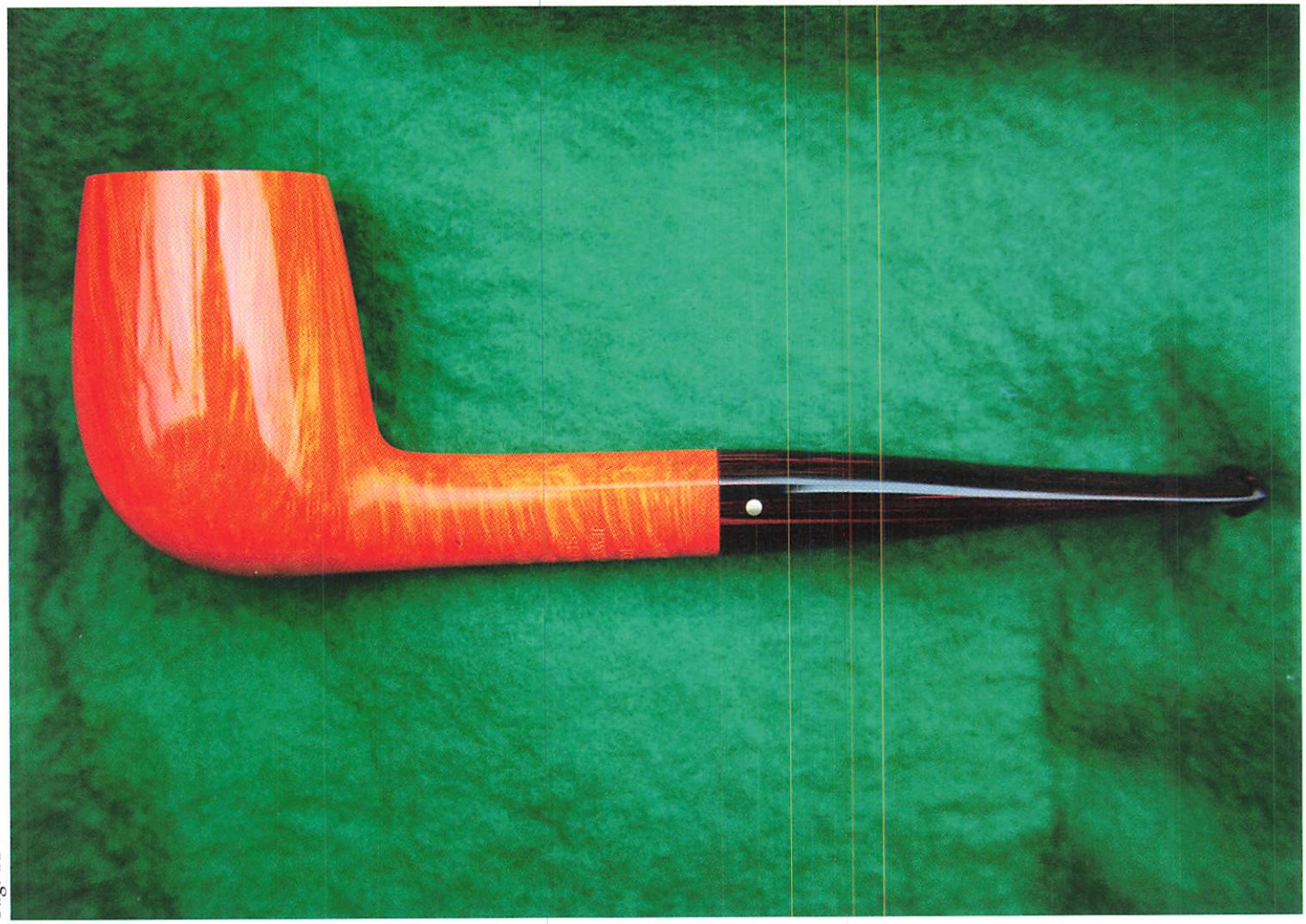
Pipes AND TOBACCOS



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12 **An Eye for Detail**
Pipemaker Tony Rodriguez learned to make pipes under the watchful eyes of the Danish master pipemakers Jess Chonowitsch and Lars Ivarsson. Today, Rodriguez meticulously makes pipes that exhibit graceful style and an eye for detail.

16 **Afrikaans Artisan**
Like many famous artists and soccer players, pipemaker Ebenhart prefers to go by a single name. Perhaps South Africa's only commercial pipecarver, Ebenhart is becoming well-known around the world.

22 **Jewel of Denmark**
As a member of one of Denmark's most prolific pipemaking families, Kai Nielsen continues the legacy inherited from his father, Viggo, who started the Bari factory. Kai's brother, Jørgen, is also actively making pipes.

30 **A Fairy Tale from the Land of Grimm**
Fascinated by the pipes that his father and grandfather enjoyed, German pipemaker Cornelius Mänz taught himself how to make pipes. His style and perfectionist instincts have garnered praise from pipemakers and collectors alike.

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Fall 2004

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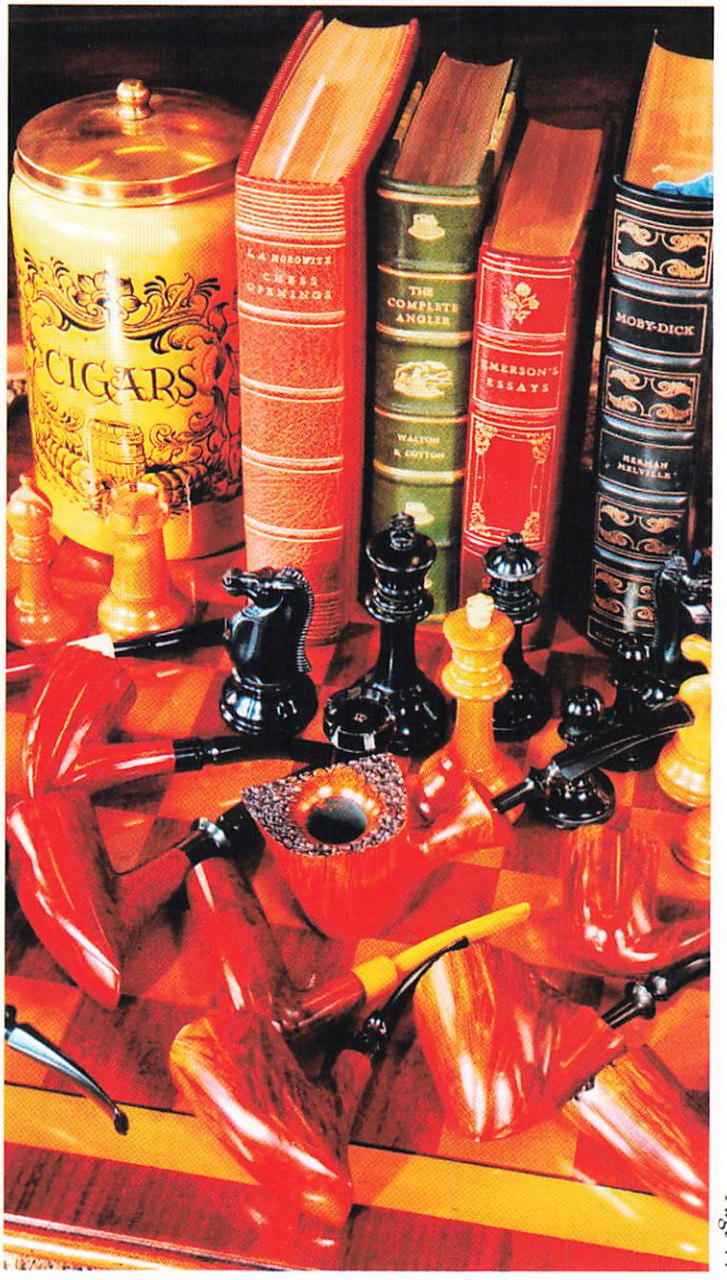

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38 **Sketchy Thoughts**
How are great pipe designs created? As Bruce Harris finds out, the answer depends on whom you ask.

44 **The Mystery of a Little-Known Danish Pipemaker**
A pipe collector becomes a modern-day Sherlock Holmes to ferret out clues and track down details about his favorite pipemaker, Svend Axel Celius.

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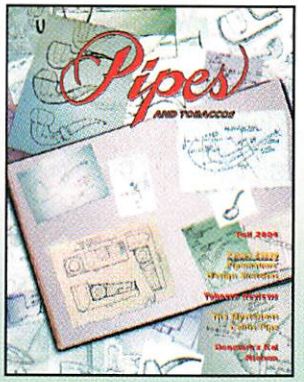

Cover: To sketch or not to sketch: Pipemakers discuss the role of pencil and paper in their creative processes. *(Cover design by Karen Smith.)*

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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The new "Trial by Fire"

You will notice a change in this issue with one of our most popular features, "Trial by Fire." William Serad continues his excellent reviews as always and in his own inimitable style, and will continue to do so for as long as he's willing to sacrifice his time and tongue in the pursuit of tobacco assessment. He's told me some harrowing tales of his adventures in tobacco. In trying to give a blend every opportunity possible, he smokes it in every kind of pipe he thinks might help, from meerschaum and clay to briar, cob and cherrywood; he uses system pipes, filter pipes, traditional pipes, antique pipes and modern pipes; he tries different bowl sizes, different stem sizes, and different draught hole diameters; he tries a blend at different moisture levels and packing density; he'll try a flake whole, partially rubbed or ground into discrete molecules; he tries morning, afternoon and evening time frames—I believe the man would hop a plane to Tibet if he thought the elevation, humidity, temperature and local scenery would improve the smoking qualities of a blend of tobacco. I don't always agree with his assessments, but no one always agrees with anyone, and I certainly respect and appreciate William's professionalism, integrity and creativity. He does a great job.

How does one improve on that? We could ask William to do even more reviews, but a human tongue can take only so much and still differentiate cherry from Latakia. The man needs time between blends to regain his equilibrium. So we thought about adding a second reviewer to provide an additional perspective. In fact, we've been thinking about it for two years, but we never ran across the right person—or didn't recognize him when we did. We needed someone with a thorough knowledge of tobacco, someone who could write, someone with experience, wit, tact and intelligence. Well, people like that don't just drop out of trees, so we kept looking. Then Tad Gage's name came up, and we immediately knew we'd found our second reviewer.

Tad has written for *P&T* before now. He wrote the piece on Barling pipes (Spring 2000), the one on Charatan (Winter 2003), which many collectors consider the most comprehensive piece on the brand ever written, and with his wife, Cyndi, the article on the tobacco humidors (Summer 2001). But he was active in the hobby long before his involvement with *P&T*. Many of us remember Tad as founder and publisher of the excellent tobacco magazine, *The Compleat Smoker*, available in the early 1990s. He also wrote *The Complete Idiot's Guide to Cigars* (1996), with more than 40,000 copies sold. He has developed pipe tobacco blends, including 3 Oaks, a popular blend originally distributed by Barry Levin and now available through The Bufflehead Shop in Shawnee Mission, Kansas. He has won awards for his Barling pipe collection, which he displays, when we're lucky, at pipe shows. You should see that collection sometime—it's a history lesson in itself.

So Tad knows his stuff, and we're fortunate that he has agreed to write tobacco reviews. The new "Trial by Fire" starts on page 54; each blend is first written on by William Serad, followed by Tad Gage, so you can compare their assessments and form your own opinion. They don't always agree, and that's what makes it interesting. At the end of the column we may from time to time, as in this issue, include a couple of reviews from just one reviewer or the other, but mainly you'll see both opinions on each blend. We think the combination of Serad and Gage will offer the most informative reviews yet seen. We hope you will agree.

Chuck

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P&T *Readers Respond*

Bright Future

As always, I am impressed by the advancement and improvements apparent in each issue. I am also pleased to note the apparent expansion of fine advertisers. The appearance and presentation that the magazine makes with its text, format, photography and reproduction is first-rate. It is a fine publication that also happens to be very attractive. With each issue, the depth of the articles increases. It is something that I am proud to read. Given the apparent direction you seem to be on, the magazine looks to be evolving into a solid source of scholarship and information regarding the history of the craftsmen and businesses of pipes. It would appear that *Pipes and tobaccos* has become a reference source for the pipe hobby. The inclusions of work by such as Ben Rapaport and John Scotello certainly place the magazine on the reference shelf without diminishing its entertainment value whatsoever. The tobacco reviews by William Serad are wonderful and a reference in themselves.

I have been an avid reader of *P&T* since its second issue. *P&T* provides information and pleasure and it is a comfortable oasis in a desert of disinterest, antagonism and outright hostility toward our hobby. Though we may be dispersed geographically, and some of us inclined toward discretion because of the current anti-tobacco witch hunting, it is a forum where we can be informed and entertained.

Each quarter, it is a refreshing and happy experience to open your magazine. I wish that each issue were much longer. It would be nice for the magazine to appear monthly. I read the magazine in one sitting—time that passes by much too quickly.

Unfortunately, I find that *P&T* is not carried with any degree of reliability at chain bookstores or newsstands here. Historically, I've been able to buy the magazine in larger cities nearby when I'm on business trips. Since that opportunity is no longer a regular part of my routine, I'm about five issues behind. Today, I'm remedying that. Enclosed is payment for a year's subscription as well as the redemption coupon for your generous free tobacco offer that appears in the current (Summer 2004) issue.

Keep up the fine effort and grow! You provide enjoyment for many people.

E. Lindberg
Chattanooga, Tennessee

P&T: *Your letter provides us the perfect opportunity to say thank you for your support. Corresponding with our readers—people who love and enjoy the pipe hobby—makes working for* P&T *fun. Knowing that our efforts are both informative and enjoyable makes our jobs rewarding. Thank you, readers. We couldn't do it without you.*

Ah, Youth

I sit here smoking my pipe and reading the newest issue of *P&T*, slowly scanning each line as small clouds of smoke drift up and over my head. I set the magazine down for a moment, taking in a long puff of my tobacco; I gently remove the pipe from my mouth and blow a few smoke rings while I check the time on my clock: 10:30 p.m. I glance at the issue of *P&T* , then to my pipe, and then at the fading smoke rings I blew only seconds before. I think about the numerous *P&T* articles I have read in the past few years, and I think about the numerous pipe smokers I have seen and met throughout my life, and it is at moments like that when I feel as if I'm a youngster in the world of pipe smoking. You see, I'm only 20 years old and I have been smoking a pipe since I was 18, and through all my life, even today, all pipe smokers seem to be older (30 years or more). ▶

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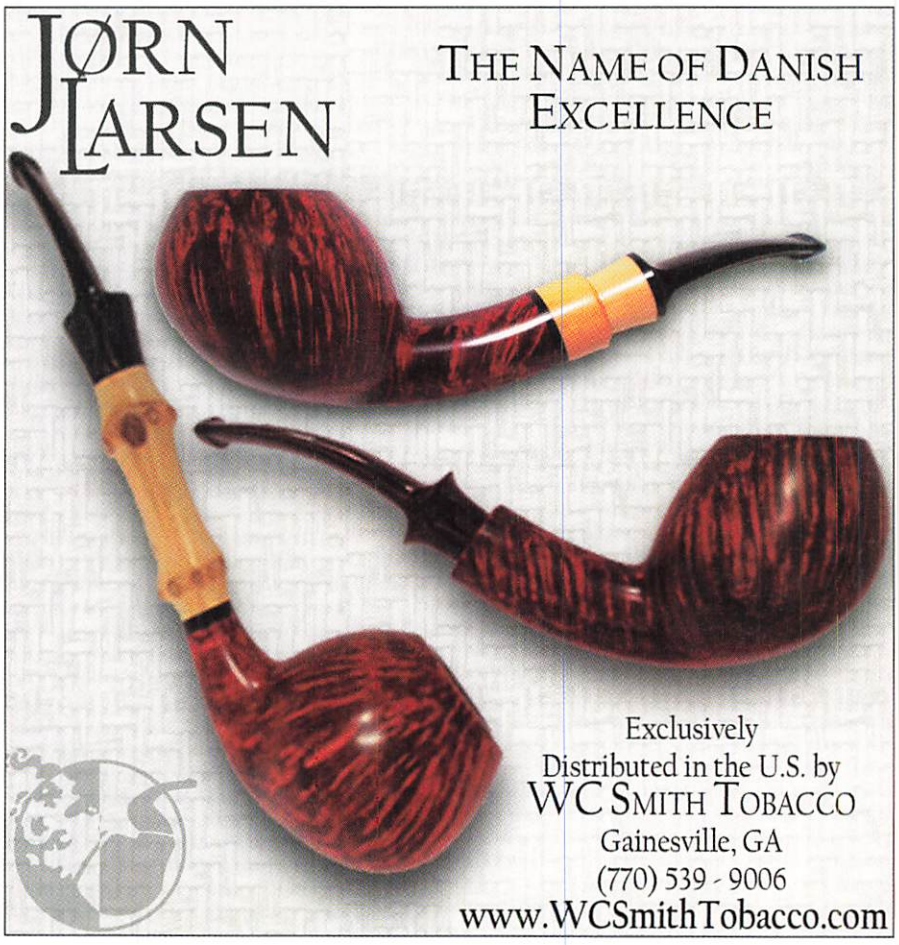
A friend of my father's was a pipe smoker, and as far as I can remember, that was my earliest exposure to pipe smoking (aside from what I saw in TV and movies). When I was about 13, I found an old yellow straight pipe made by "The Smoke" in a cabinet in my parents' kitchen, and asked my mother about it. She told me she had bought it years ago for my father, who smoked a pipe for about a year, but he didn't have the patience for it, so he soon gave it up and went back to his cigarettes. I asked her if I could have it, and so started my pipe collection.

I continued to buy old pipes at antique stores and on eBay, and when I turned 18, I went to CVS and bought my first "smoking" pipe, a Dr. Grabow. My first experience with pipe smoking was awful, and I almost gave it up, until my high school band director suggested I go to the local tobacconist and invest in a good pipe and some top-quality pipe tobacco. My second "smoking" pipe was a Stanwell, and now here I am today, an avid reader of *P&T* and a devoted lover of the enjoyment of pipe smoking. I've always been on the nostalgic/eccentric side for someone of my age. I own a 1939 Plymouth Sedan that I drive on weekends, and am often seen promenading across the campus of the college I attend, shirt and tie, pipe in hand, wearing an old gray fedora my great-uncle purchased in the mid-1930s. Most folks who know me say I was born in the wrong era, and my friends love to call me "old man" when I'm smoking my pipe. As for my pipe collection—well, it has reached nearly 95 pipes, I smoke only 16 of these, and as for the rest, they are far too old to use, so I have respectfully retired them to a pipe case where they can be proudly displayed. I wouldn't trade my pipes for anything in the world and even though I'm young, I know that I'm going to have a good life ahead of me as long as I have a bowl full of tobacco and a good pipe to grow old with.

Aaron Tomlin
Madison Heights, Virginia



From Sweden

I have just received the summer issue of *P&T*. What a great magazine! I really enjoyed reading the Editor's Desk. And it made me reflect that with all respect to a beautiful hand-carved pipe filled with one's favorite tobacco, what is that compared to the joy of our children? I was happy to see the ad on page 61 for Jirsa Pipes. In May of this year, I and my wife, Gun (yes, that is a Swedish female name, not the thing you hunt with), visited the beautiful city of Prague in the Czech Republic, where I couldn't resist buying a Jirsa. The prices are very moderate.

Tomas Lange
Huddinge, Sweden

Garage sale jackpot

I recently went to a few garage sales with my grandmother and I hit the jackpot. The last sale we went to I found a box that contained miscellaneous pipes, which I purchased for $10. In that box were two Ben Wade Golden Walnut freehand pipes, a Peterson Irish Whiskey, a Peterson Sterling Silver, a Peterson Shamrock, a Stanwell Legend freehand, two Royal Danish pipes, one Wessex Poker, and the one I cherish the most, a Dunhill Shell Briar 4103F. There were also other miscellaneous pipes in the box. This goes to prove that one man's junk can sometimes be a pipe collector's treasure. So, fellow pipe smokers, hit those garage sales—you never know what you may find!

R. Hudspeth
Haleyville, Alabama

Philosopher

This morning, while at work in the Tinder Box Store in the Lenox Mall, Atlanta, Ga., I was thumbing through the Summer 2004 issue of your magazine, specifically looking at the nice article on Rick Newcombe. While reading it, I was smoking a nice bowl of the store's Philosopher blend, so I was quite surprised to read on page 35, "'At the time, Erma was a household name,' Newcombe says as he packs Philosopher, a tobacco that's available only from the original Tinder Box in Santa Monica, into his pipe." Oops! Philosopher is a blend available at most Tinder Box locations, and it is a good one at that! It's carried in our bulk blends, and in my

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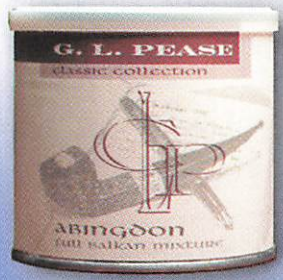

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experience, it is not only a pleasant smoke but also one of our better-selling English tobaccos. I'm pleased to know that Mr. Newcombe enjoys Philosopher, but also want to be sure that he knows if he ever visits Atlanta, we'll be able to take care of him!

John Offerdahl
Smyrna, Georgia

P&T: *You're right, other Tinder Box stores sell a blend called Philosopher, but according to Aaron Licker at Ed's Tobacco Shop, which was the original Tinder Box store in Santa Monica, the blend is quite different from the original recipe that his store continues to sell. "The original recipe was invented in the 1960s by a UCLA philosophy student who worked in the store," Licker says. "Our Philosopher is similar to Barking Dog, and it's slightly different from the Philosopher that's sold in the other stores. The original blend that's sold here is completely without casing, but the blend that's sold by the franchise stores is cased." The original blend is available only at Ed's Tobacco Shop and may be ordered by calling 310.828.4511.*

Bully for Bulwark

I am a member of the Universal Coterie of Pipe Smokers. Two of my American friends send *P&T* to me, and I very much enjoy it. I must congratulate you on a lovely magazine.

The enclosed photo may be of interest to you and your readers because it shows how things change in the period of 70 or 80 years.

The photo shows a wooden box that's 40 inches long by 23 inches wide by 7.5 inches deep. The box contained Bulwark cut-plug pipe tobacco that was made by W.D. & H.O. Wills, 07 Bristol, England. The company is now part of Imperial Tobacco. The box dates from circa 1915 or 1920 and gives an idea of the amount of plug tobacco that people smoked in those days.

Bulwark was a very strong pipe tobacco and was available up to the 1960s.

Gerry Doherty
Louth Village
Dundalk County
Ireland

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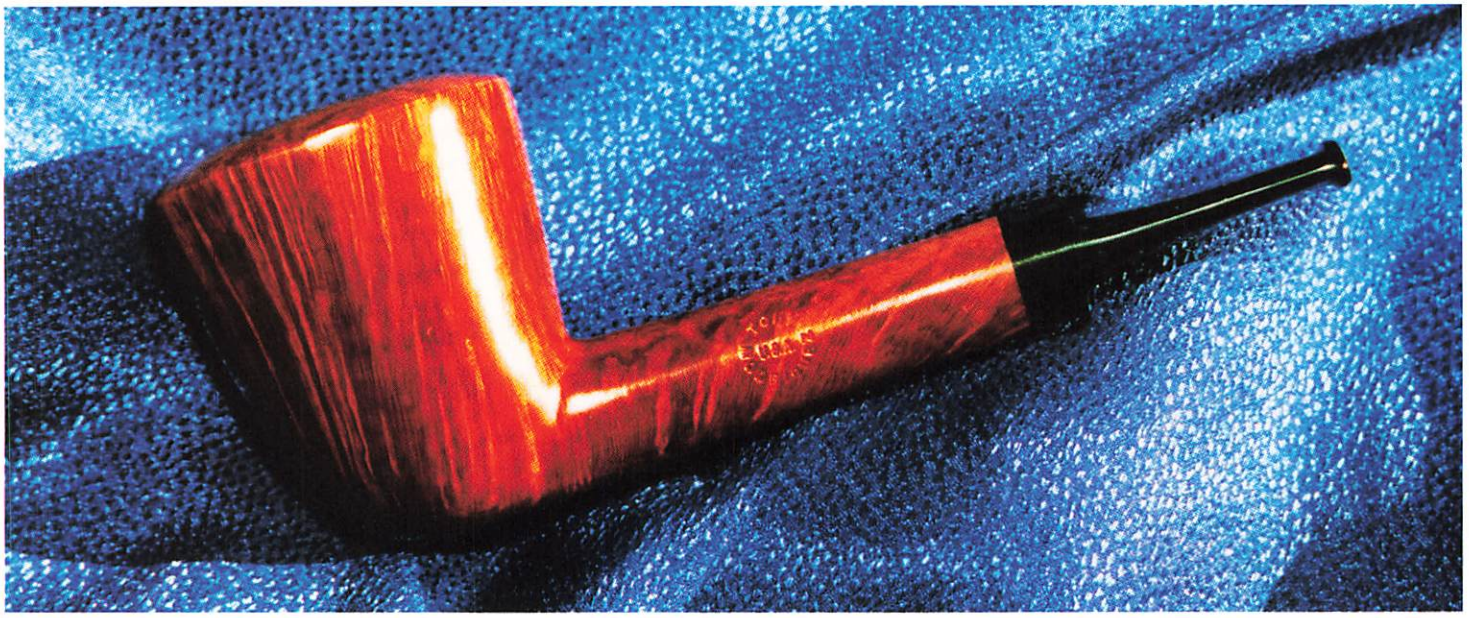


house when they were in California, often visiting for weeks at a time. They taught Rodriguez how to make pipes, and his initial frustration eventually transformed into a passion.

"Lars and Jess taught me how to do everything," he says. "But I can improve more and I will because I love it. I feel really great when I get a nice briar block with really good grain. Every time I finish a pipe, I'm happy. This is something that I would like to do for the rest of my life."

Under his current schedule, Rodriguez makes only two pipes a week, which doesn't sound impressive until you discover that he typically devotes 28 hours to each pipe. Rodriguez starts the process by searching through boxes filled with the briar that Newcombe purchases for him from Chonowitsch and Nordh. "I can make a pipe from any block, but sometimes I know that a block won't have good grain," he says as he sets some blocks aside.

Sometimes Rodriguez looks for a piece of briar with grain that will be complementary to a particular shape, but he usually adapts the shape to fit the briar's grain. He selects a block, and after studying its grain for several minutes, draws a shape onto it. "I always draw the shape on the briar, but you must be flexible because the briar can surprise you when you cut into it. I try to adapt by reading the briar as I carve it, and I will change the shape to suit what the grain is telling me to do. Sometimes, if you are inflexible, you will ruin the briar and have to throw it away."

After drawing the shape onto the block, Rodriguez locks it into position on his lathe, where he drills the tobacco chamber and the draft hole. He then plugs the cord for a portable band saw into a nearby electrical outlet. He places the band saw on the garage floor and sits with crossed legs behind it, trimming away the excess wood.

After creating the pipe's rough shape on the band saw, Rodriguez unplugs the portable band saw and plugs a hand-held electrical sander into the outlet. He places a solid 5-gallon plastic bucket on his driveway, just outside the garage, and sits on it. He positions the pipe and sander over a small trash can as he powers on the sander—sawdust flies off the pipe and descends into the trash can. Slowly, a Bent Apple with fluid lines resembling a pipe made by one of the Danish masters takes shape.

It's no coincidence that Rodriguez's pipes are heavily influenced by designs in the Danish school of pipemaking. In 2002, Rodriguez traveled to Denmark for several weeks to learn some of Lars Ivarsson's and Jess Chonowitsch's secrets. The trip, Rodriguez says, greatly improved his pipemaking ability, and he learned how to make shapes that couldn't be made on a lathe. Most important, he says, he learned how to transform two separate pieces—the mouthpiece and the bowl—into one seamless object. "They taught me how to better unify these pieces into a perfect whole."

Another trademark of Rodriguez's pipes is that he makes them according to specifications that Newcombe espouses in his *In Search of Pipe Dreams*. "Mr. Rick has been smoking pipes for a long time and he knows how a good pipe should be made," Rodriguez says.

Rodriguez drills the draft hole from the tobacco chamber to the mortise to between 4.3 and 4.7 millimeters. The draft hole from the tenon to the tip of the mouthpiece tapers from 3.5 millimeters to 2 millimeters. On average, the engineering on a Rodriguez pipe is 0.5 to 1 millimeter larger than the dimensions of most other pipes. The result of making a pipe with larger dimensions is that it has an easier draw than other pipes.

"I agree with these dimensions," Rodriguez says. "The airflow is much better with the larger draft hole, and a big fluffy pipe cleaner can easily pass all the way to the tobacco chamber. It makes it easier to clean the pipe and keep it dry."

Rodriguez also stresses the importance of ensuring that the mortise and tenon perfectly meet. "Sometimes it's very difficult to do," he says. "But there absolutely should not be any space between them. Otherwise, that space will collect tobacco impurities and the smoke will taste terrible."

Typically, Rodriguez's pipes are smaller than other pipes. He says that most of his pipes are approximately 5.5 inches long. "I think that size is the most comfortable in the mouth and in the hand," he says. "That's the most important element of a pipe. If you are making a pipe, you have to think that you are making it for yourself. You take more time with it and you care about it a lot more. If you like it, then chances are other people will too."

Having finished cutting and shaping the pipe bowl with the portable band saw and hand-held sander, Rodriguez selects a vulcanite rod from a shelf and cuts approximately 4 inches off the end. He moves to the lathe and begins the process of drilling

the mouthpiece's draft hole and shaping it to fit the bowl. Every Rodriguez pipe features a hand-cut vulcanite stem—like his briar, Rodriguez gets only the very best material. In this case, he receives his vulcanite rods from Jess Chonowitsch.

As he works on the mouthpiece, Rodriguez says that the pipe he's working on will be a little bigger than he typically prefers. "I think it will be almost 6 inches long," he says. "The bowl is going to be bigger, so the stem will be longer. The stem must be proportional to the size of the bowl."

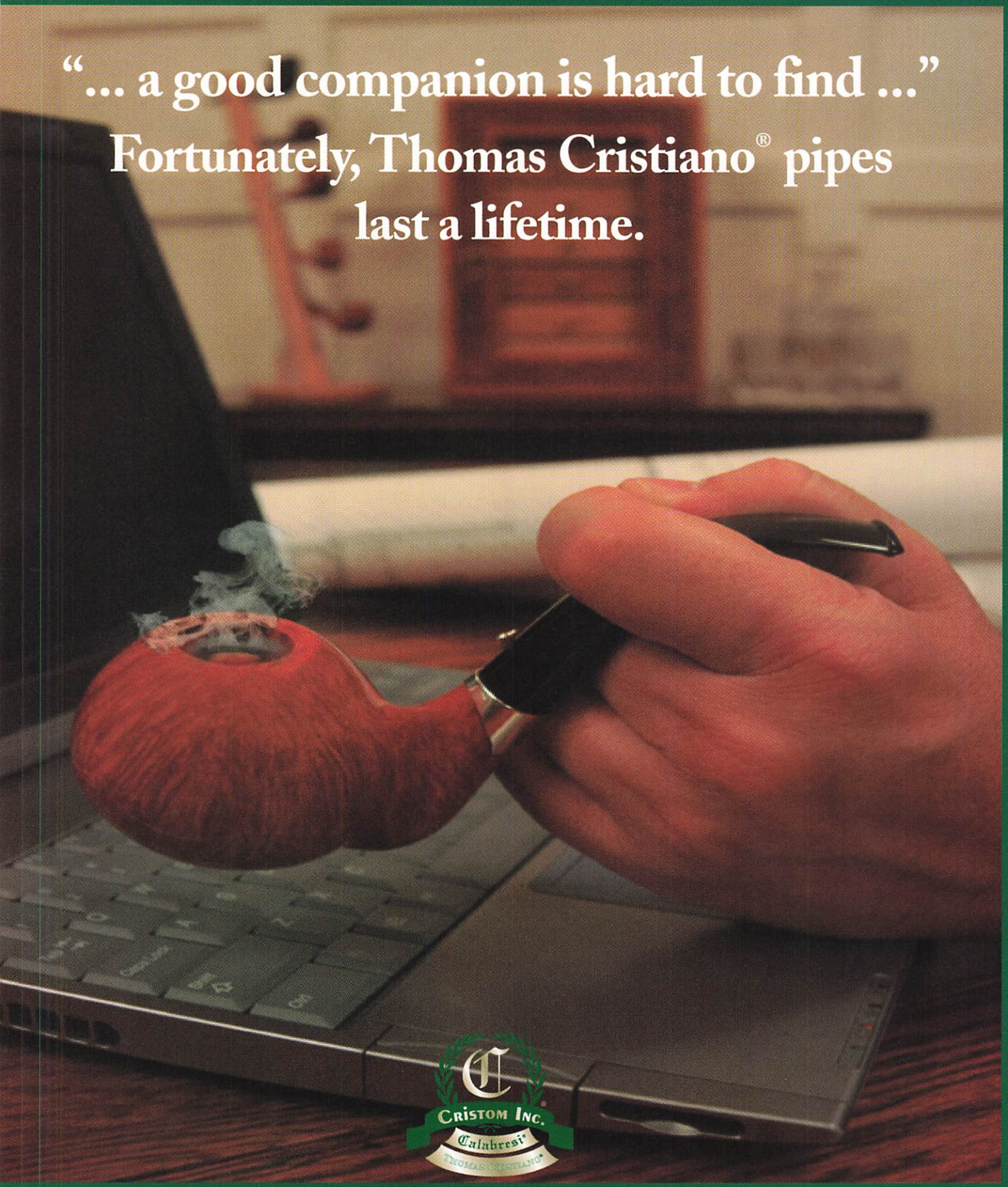
After fitting the mouthpiece to the bowl, Rodriguez sands the pipe again with his hand-held sander. "I start with 120-grit sandpaper," he says. "I will continue to sand it using finer-grit paper. The finest paper I use is 1,500-grit, which I use after I've stained the pipe."

Because of the quality of his briar, most of Rodriguez's pipes are smooth, but he also produces some rusticated pipes in his garage. Rodriguez does not have a sandblasting machine, but he recently received six of his pipes from Tom Eltang, who has agreed to sandblast some of his pipes. "Tom told me that these were the hardest pipes that he has sandblasted because of the quality of the briar I get from Bo," he says. "Tom says the briar is too dense."

In addition, Rodriguez occasionally adorns his pipes with silver, bone or bamboo. "Bamboo is very easy to do," he says. "I once carved a beautiful bowl, but the shank didn't have very good grain. I cut the shank off the bowl and replaced it with a bamboo shank. I saved the pipe and it looks really nice."

Rodriguez finishes the pipe by stamping "Tony Rodriguez USA" on the shank. It's a simple stamp, symbolic of a simple man who is grateful for the opportunities his new country has given him. When he came to the United States more than 20 years ago, he never dreamed that he would be making pipes. "Making pipes is very relaxing and enjoyable to me," he says. "The feeling I get when I make a really good pipe is just incredible, and I'm so proud of seeing someone enjoy smoking one of my pipes. If someone enjoys one of my pipes, then I'm happy."

Tony Rodriguez pipes are available by contacting Rick Newcombe at (310) 337-7003 or Ron Cooper via e-mail at *coopersark.com*, or by ordering them from Per Billhäll at *www.scandpipes.com*. ***P&T***



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Afrikaans Artisan

You don't hear much about pipemaking in South Africa, but it's there and at least one craftsman is making a name for himself

by John MacLennan

Take Route 62 as it meanders through the stark but beautiful landscape of South Africa's Little Karoo and you will come across the small town of Calitzdorp. It is hot, it is dusty and it has no real claim to fame—except for one talented pipemaker.

Like many famous artists, Ebenhart prefers to go by a single name, and he is known as such by his clients in his own country as well as abroad. They agree that his creations are a joy to handle, to behold and, of course, to smoke.

At 34 years of age, Ebenhart is the country's only commercial pipemaker, and various collectors abroad have told him that they rate him among the top carvers in the world. He is well-known among smokers and collectors in South Africa, but his reputation attracts inquiries from around the globe, especially since he launched his own Web site, *www.ebenharts.co.za*. He is a gem waiting to be discovered; his most expensive pipe sells for only 2,500 rands (US$414). Collectors say his prices are astonishingly low considering the quality of the unique pipes he creates.

Pipes are Ebenhart's passion and always have been. In fact, it's difficult to stop him once he gets started on the subject. From what he says, it is clear that the best pipemakers are a tiny coterie scattered internationally, who know one another by name and who critically study one another's handiwork.

Ebenhart did not smoke before he turned 23. Then he went out on a whim and bought a cheap pipe and some cherry tobacco. "I couldn't wait to smoke it," he says. "I was as excited as a child with his first tricycle! I was totally unaware of all the complications of smoking a pipe. I became a happy smoker, who had a tongue so raw that I could hardly speak or swallow. I decided to get help from a tobacconist, who recommended another blend, which made it better. Many people quit before they get going because of tongue-bite from a blend that burns very hot. I was very nearly one of them, but I'm glad I asked someone about it."

Ebenhart has not always been a pipemaker. For a while he worked as a policeman. He started making pipes for himself and his friends from scraps of wood when he was in his early 20s. Unhappy in law enforcement, he took some of his pipes to an Afrikaans arts festival and sold nearly all of them. He made more money in a week selling pipes at the festival than he earned in a year as a policeman.

Though he could ill afford to relinquish his steady paycheck, he gave up police work and started making pipes for a living. He has never regretted that decision, and today, he also runs a restaurant

and sells bonsai trees.

Initially he scraped together ZAR70 (about US$12) and invested in a second-hand drill, a small handsaw, a file and sandpaper, and he started making his first commercial pipes from jarrah, an iron-hard wood from Australia, which he had scavenged from an old railway station.

"It took three hours of bargaining with a pawnshop owner to convince him that the drill I was holding in my hand [to buy] was worth two-thirds less than his asking price. With the cost of this and the other tools, it meant that I would have to go without tobacco for the rest of the month, but I was convinced that I would be able to make my money back with a little bit of profit. I also had to pay back a friend from whom I borrowed money to buy wood to make a pipe and to buy a cheap pipe to get a mouthpiece. A colleague bought my first pipe, and I recouped all the costs of my tools and the wood. I was in seventh heaven, but I wanted to do better. My hands were blistered and bloody [from making the first pipe], and it took me more than a week to make it, but still, it was my first sale, and many more were waiting." Like most pipemakers, he soon found himself thinking about better tools. "It was not long before I wanted a lathe. Only later I realized that some pipes need never come close to a lathe. I took our grocery money, which made my wife spitting mad, and bought the lathe on a Saturday. I made pipes over the weekend and on the following Monday, I made the money back again."

As with violin-making, many skills and secrets go into making a pipe, and Ebenhart experienced a breakthrough when he met and became friends with William Mattner, a retired German tobacconist and master pipemaker, who lived in Johannesburg.

"I made at least 10 pipes before I realized that I had to get some help and information from a professional. I contacted William, and it changed my life forever."

Mattner was 81 years old at the time, and had had a few strokes in the past years, lost his wife, and stopped producing pipes 15 years before, and he had a speech problem that made him switch between German and English when he spoke, but, Ebenhart says, he never met a more interesting person in his life.

"When I explained that I wanted to make pipes, he was very keen to help. First he trained me in shaping and finishing mouthpieces, and then we attended to pipe bowls. I soon realized that I was short on the equipment that I needed to work with, but William gave me all that I needed on my birthday. I was well on my way, and I wanted to learn more, so I took on all the repairs of tobacconists in the country who dared to trust me with their customers' valuable pipes. Many did, and it made a world of difference."

Because of the expense of briar, Ebenhart searched for wood native to South Africa that would be suitable for making pipes, and one of his favorites became leadwood.

"It is one of the hardest woods in the country and it has double the life of an overseas briar. It does not get clogged with tobacco oil because it is less porous than briar. It also has nice grain."

In addition to experimenting with leadwood, he also tested black ivory. It is an almost pitch-black wood with a bright yellow outer layer, and, he says, it has a higher density than any other wood he has ever found.

"It's extremely hard and durable, but also quite tricky to work with. When a briar pipe is smoked constantly, it soon becomes foul. Not so with black ivory, because it's too hard and dense. Black ivory has three times the life span of briar, but it is rare as well as expensive and it is difficult to obtain a solid piece from which to make a pipe."

He describes leadwood as being nearly as hard as black ivory, but more readily available and definitely a whole lot cheaper. "Its wood has a dark brown color. It takes longer to break in compared with black ivory, which smokes even sweeter than briar right from the start.

"There is one downside to both these woods, and that is weight," he says. "They are much heavier than briar, but if you don't clench your pipe between your

teeth, it should not pose a problem."

No matter if his material is briar, leadwood or black ivory, Ebenhart says. His criteria for the right sort of wood is that it should not burn, it should not crack, it should not affect the taste of the tobacco, and it should not get too warm in your hand.

Today, Ebenhart makes about 1,000 pipes a year in 23 basic styles, but no two of them are identical. He has devoted as much as 48 hours—more than a working week—to creating a single pipe.

Before starting work on a block and committing himself to a shape, he tries to find out what the wood wants to do. He discovers this by sanding down the block to establish the grain. Only then does he conceive the shape within the wood.

"When I was a child, the best gift ever was a lucky packet [a cheap packet filled with surprise goodies]. I get the same excitement from working with wood, because every time, there is a new surprise in the grain. Highlight the color a little, and you have something so beautiful that it is almost impossible to believe it is a piece of wood. The shapes are a basic guideline, and variations occur, therefore making each one unique. The big makers' pipes are identical. But mine are a creative craft. I take a raw piece of wood and give it a character of its own."

Ebenhart is particularly proud of what he calls his universal filter system. "I was surprised at how many systems there are on the market, and that not many of them work as they are intended to. Some have an oil trap, some a moisture collection chamber, and some have 6- millimeter or 9-millimeter filters."

He makes mainly bent pipes, and with the help of the ever-vigilant force of gravity and his own ingenious thinking, he came up with his universal filter system, which traps oil and moisture and is easy to clean.

"Air is not restricted in any way and, as with all my pipes, smoking is as easy as breathing. A pipe should give the best smoke possible, for that is, after all, its intended purpose."

All Ebenhart pipes have either two or three dots, made from warthog tusks, that indicate the grade of the pipe. "Three is the best that I currently have," he says.

Each Ebenhart pipe is engraved with his signature, the shape's name in Afrikaans, and the owner's name. Why Afrikaans? "Well, this is the only country in the world where it is spoken, and the name makes it more than just a smoking instrument."

The pipes range in price from ZAR250 (US$41) to ZAR2,500 (US$414). The most expensive is called Bliksem. The closest translation of this would be, "God-damn," "Tarnation," or "Holy Smoke." According to Ebenhart, he named the pipe for the epithet, "Because when I tell people the price they all say, 'Bliksem!'"

Ebenhart sells approximately 25 percent of his pipes abroad. The rest he sells at various Afrikaans festivals and at his restaurant, despite South Africa's stringent anti-smoking restrictions, which force restaurants to confine smokers to a separate enclosure with its own air-conditioning. In response to these measures, Ebenhart says, "I am a tobacconist who also sells food."

And he shakes his head at the zealotry that has led to smokers being turned into pariahs while the liquor industry, which sells products that break up families and are the cause of the majority of road accidents and violent crimes in South Africa, faces no restrictions.

"People have become ashamed of smoking," he says. "Today it seems more acceptable to sit naked on your best friend's lap than to smoke a pipe. That is sad. Society has gone astray."

Philosophy comes easy to Ebenhart when he is relaxing with a pipe, and he thinks that the same is true for his pipe-smoking brethren. "All pipe smokers are philosophers. They are calm, peaceful and relaxed. They take a long time to make up their minds."

But more than likely, they won't take a long time in adding Ebenhart's pipes to their collections. *P&T*

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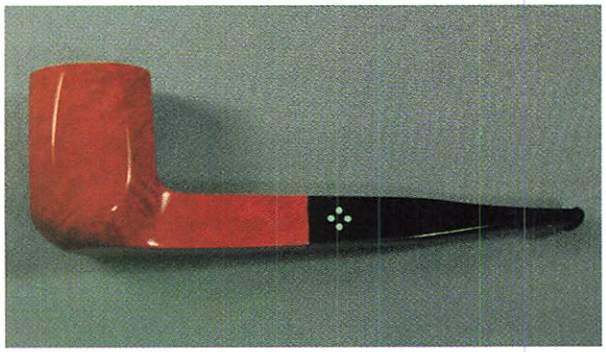

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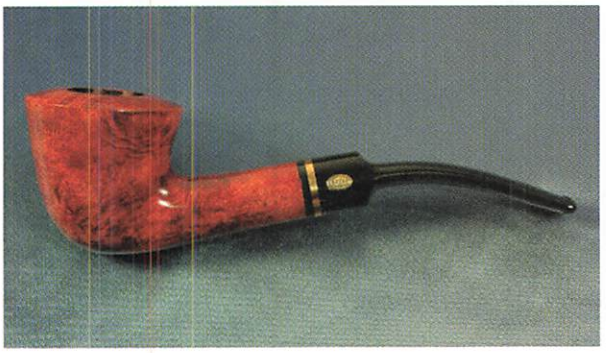

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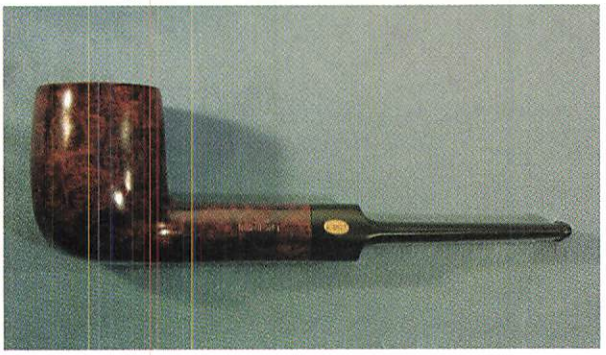

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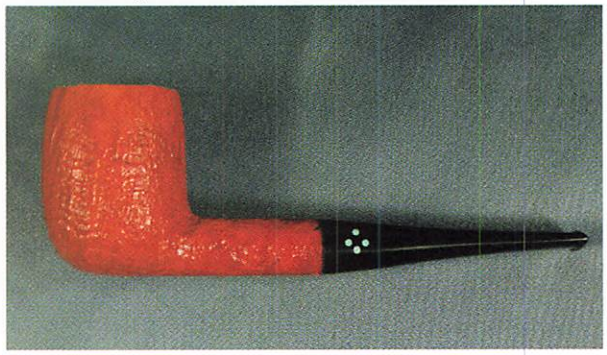

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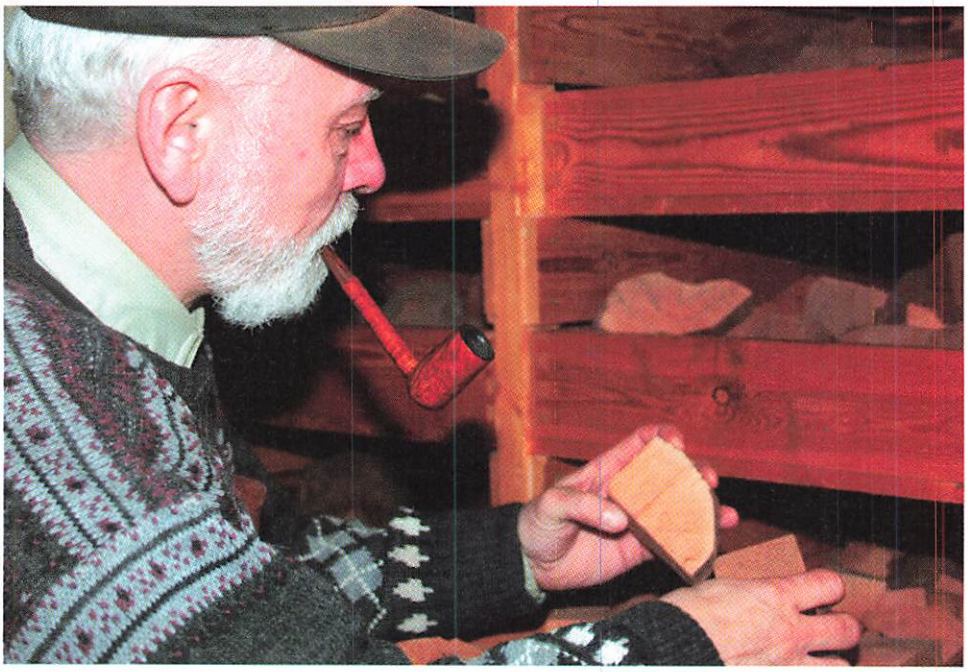
Jewel of Denmark

Kai Nielsen's highest grade of pipe is the Jewel of Denmark, a designation he takes seriously and assigns to only a few pipes a year. But every pipe he makes, regardless of grade, reflects the same rigorous manufacturing standards required of the finest that leave his shop

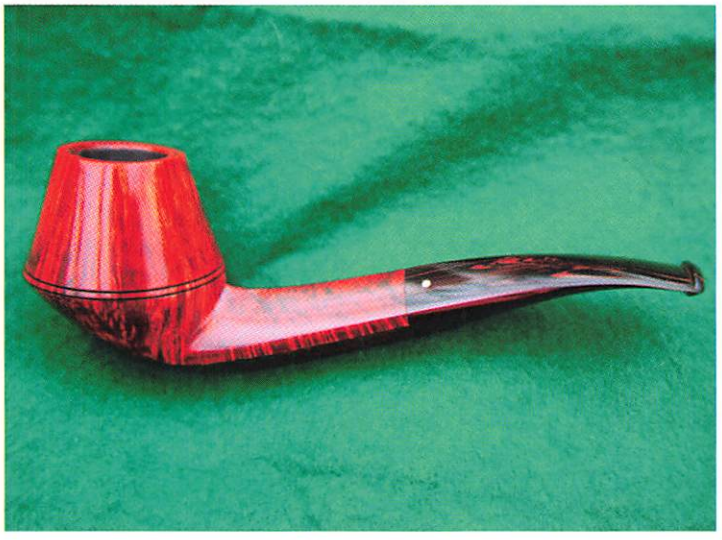
by Chuck Stanion

The train ride from Copenhagen, Denmark, to the Island of Fyn, where Kai Nielsen has his pipe workshop, is a joyful experience. Of primary importance is the fact that the train has smoking cars—an essential feature for a two-and-a-half hour ride. But it also provides a spectacular view. Luxurious with glass windows and comfortable seating, the train floats through the Danish countryside, and the long bridge over the water to the island makes for a most relaxing and picturesque trip. Danish residents depend heavily on trains for transportation, so simple comforts mean much, including the simple comfort of tobacco. Denmark is still fairly civilized in regard to smoking. You can smoke in restaurants and on the street without appearing to irritate anyone. Nonsmoking regulations are beginning to insinuate themselves, unfortunately, but they are just regulations; the people don't seem to stand behind them. Unlike the U.S., where anti-smokers sometimes revel in a role of enforcement, complaining at the site of a pipe, lit or unlit, the Danish people remain tolerant, rational and friendly toward smokers.



Kai Nielsen's workshop is tucked away in farm country, surrounded by fields near and far and by flowerbeds that lend vigorous color to the perimeter of the house where his pipemaking occupies the entire first floor. The entryway features large images of pipes stenciled on the windows, and the first thing one notices inside is the earthy emanation that briar releases when it is being worked on. It is a woodsy smell that permeates every corner of the shop, a primordial smell, a smell that would have satisfied the imaginations of the Druids.

The shop comprises several different rooms. One small area, containing the lathe and disk sander, is bright with sunlight from shoulder-high windows. Another room has huge, recently delivered bags of briar resting against one wall, a drill press near the center and a buffer on the far side. Through a doorway is a full wall of briar cribs, floor to ceiling, filled with blocks that are air-curing through the years necessary before they may be fashioned into working pipes.



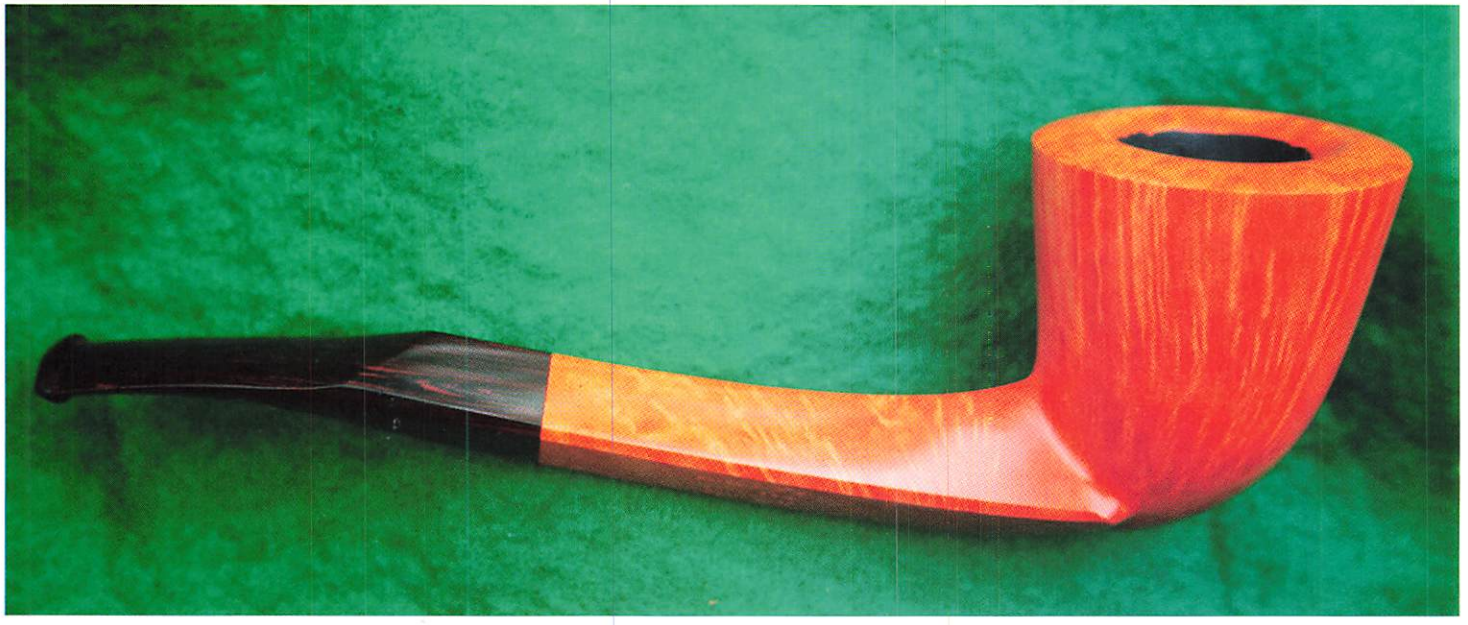
The largest room is a business office with a computer station at one wall, the usual file cabinets, a display table under some spacious windows and, in the center of the room, a large, commodious desk, where Kai Nielsen sits with dozens of freshly polished new pipes spread before him. He is stamping them by hand, one by one, with appropriate nomenclature, after which he gives them one final shine with a polishing cloth before placing them carefully into pouches and packing them up for export to those countries that appreciate this level of workmanship.

"Not Denmark," he says, smiling. "You can't sell very many expensive pipes in this country. The taxes are very high. I have a few pipes in tobacco shops here and there, but mainly, my pipes go to Germany, Japan and the United States. I sell enough pipes outside of Denmark; I can't make more."

He is hospitable, friendly and somewhat reticent; he speaks softly and doesn't seem to enjoy talking about himself, though he warms up on the topic of pipes. He's a quiet man who speaks more eloquently through his work than his words, and with more than 30 years of experience behind it, Nielsen's work says volumes about his dedication and talent.

It's been only three years since Nielsen attended his first American pipe show and introduced his pipes in the U.S. "It was in Chicago," he says. "Lots of other Danish carvers come to the Chicago pipe show, and they recommended I attend. It was a good show. The people are very friendly and knowledgeable. They look for harmony and balance and good wood. It's nice to see smokers who are interested enough in pipes to learn about how they are made. They appreciate the art in a pipe."

Three years isn't long, but Nielsen is



already building a reputation in the U.S. "I send 200 or 300 pipes a year, and they all are sold, so I guess people like them," he says. Germany and Japan are already established markets for him. "Germany used to be my biggest market, but America has taken over. Prices are not what they used to be in Germany. They are having money problems, more unemployment."

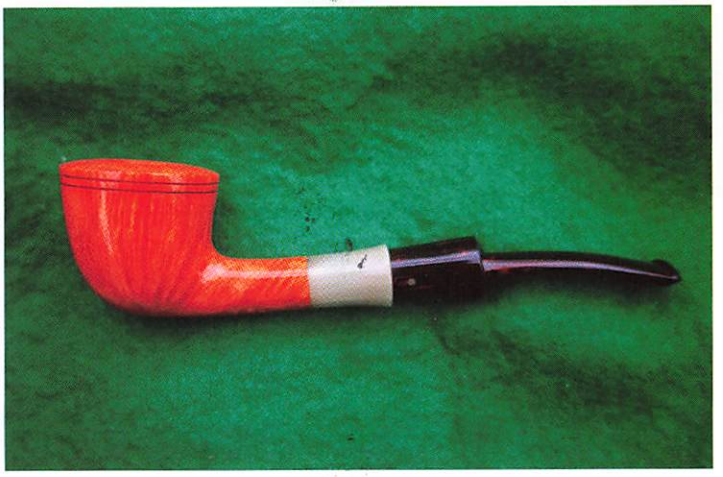
Another change in the German market is the established preference for 9-millimeter filter pipes, says Nielsen. "The pipes I make for Germany are usually a little bigger, so they will look right with the size of the shank that is needed for a filter. But more Germans are now smoking nonfilter pipes, including bamboo-shanked pipes." Nonfilter pipes are not taking over in Germany, he says, but there are definitely more people there enjoying nonfilter pipes.

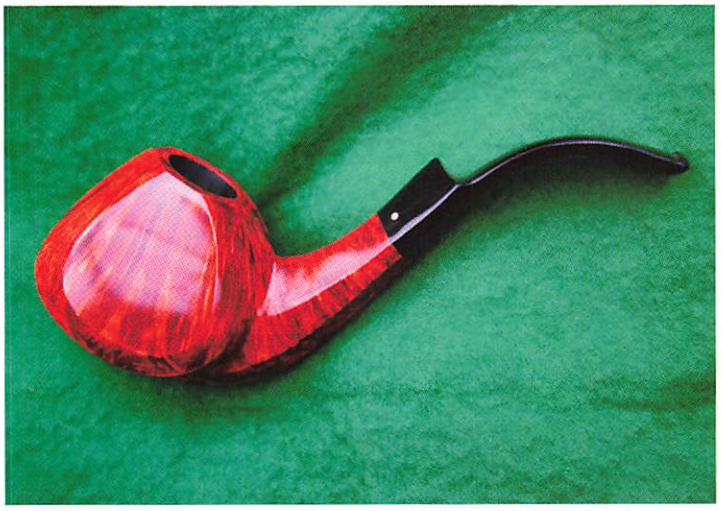
Japan has a different aesthetic. "The Japanese market," says Nielsen, "prefers nice, small, elegant pipes."

The United States, though, is now his largest market. Demand is higher than production, but Nielsen sees no way around that. "I will probably make fewer pipes next year," he says. His primary concern is the quality of his pipes, not the quantity, and he will be concentrating on maintaining the quality that so many collectors have grown to appreciate. In that regard, his name is perhaps now better-known than that of his famous pipemaking father, Viggo Nielsen.

Many of us remember that name from the late-1960s through the mid-1970s, when Viggo's pipes were available through the Iwan Ries shop in Chicago. His pipes have long been popular in Germany and throughout Europe. Viggo stopped making pipes only about a year ago. Before that, he was still making about 50 to 75 pipes a year, even after nearly 60 years as a pipemaker.

Viggo started his pipemaking career in 1945, working with native Danish woods because briar was in short supply during and following World War II. He was finally able to acquire some briar in 1951, the same year his son Kai was born, and he started making briar pipes. He went on to found the Bari pipe factory, where both his sons, Kai and Jørgen, worked to make extra money, and where Kai became a full-time Bari employee in 1972. Both sons would go on to become world-class pipemakers in their own right, but in those early days, they worked to learn the





trade at Bari. Kai and Jørgen Nielsen didn't so much learn pipemaking *from* their father, Kai says, as *with* their father. "None of us were very familiar with handmade pipes back then," he says. "We had to discover many things together. Of course, my father was the most experienced with pipemaking, but not with handmade pipes. We all learned together, experimenting until we got it right." It was during those years that all three family members worked together to produce a special line of pipes. Pipes that were stamped "Viggo Nielsen" were made by Viggo alone; those stamped "Nielsen" were a combined effort. Viggo Nielsen pipes are graded Old Briar, Flame Grain and Straight Grain, in ascending order of grain quality.

When Viggo sold the Bari factory, the three Nielsens started their own workshop. Those early days were not easy. Pipe markets had to be found for the new pipes. "With my father, we just started driving around Germany, looking for tobacco shops," says Nielsen. They would stop wherever they could find a shop and show their pipes. Some of those shops became long-term accounts that continue to buy Nielsen pipes to this day. Others turned them away. It was a difficult way to market a craft. "I know most of the shops in Germany now," says Nielsen. "There are about 200 top shops there. But I didn't know them back then."

That initial family venture did not last long, unfortunately. They were not able to make enough money to survive. "It wasn't terribly important to Viggo," says Nielsen. "He had just sold his factory; he didn't need the money like Jørgen and I did. We had to find other ways to make a living." Jørgen became a truck driver, among other things, while intermittently making pipes. Kai tried a few different things, too. "I probably tried different jobs five or six times. I worked for a restaurant, one similar to McDonald's in the U.S. That was not the most fun I had. I helped build houses for a while, carrying bricks for a bricklayer. That's good work; you're very tired when you get home." But Nielsen always came back to his pipemaking. Now both he and his brother, though they have separate shops and separate lines of pipes, have found that their pipemaking skills have reached an avid clientele.

"I use mainly Corsican briar, air-cured," says Nielsen. He also uses primarily vulcanite mouthpieces, manufactured in Germany. "There's definitely a difference in the German vulcanite. It doesn't oxidize as quickly as other vulcanite." He will occasionally use acrylic on a few pipes for the German market, but he prefers vulcanite. Of particular importance are the tenons, for which Nielsen utilizes Teflon. "All my pipes have Teflon tenons," he says. "Teflon doesn't fluctuate in size with changes in the weather—it keeps the mouthpiece tight in the heat or the cold. There have been a lot of fishermen around here, standing in the cold, fishing, and suddenly finding they have only the stem of their pipe in their mouth, while the bowl is sinking to the bottom. That won't happen with Teflon tenons."

Nomenclature on Nielsen pipes is dif-

ferent for the U.S. market than it is for Europe and Japan. In the U.S., grade is designated with the letter V. One V reflects the lowest grade and four Vs the highest. The "Jewel of Denmark" stamp is reserved for only the very few and finest pipes that leave Nielsen's workshop. Nielsen pipes currently range in price from about $250 to $900. Outside the U.S., the "Jewel of Denmark" stamp still represents the highest grade, but the letters A, B, C and D reflect the other grades, in descending order.

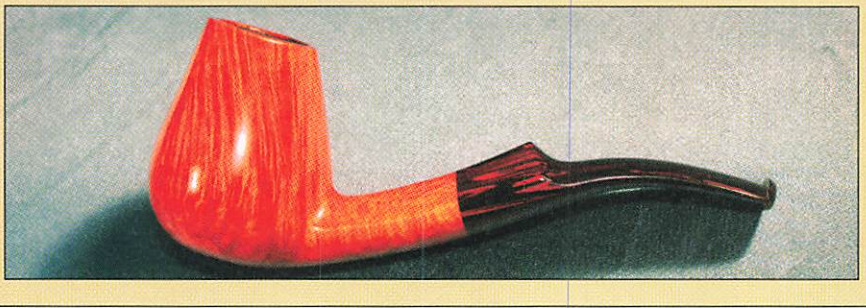
Nielsen made 600 or 700 pipes for a worldwide market last year. "I don't really keep track, but that's about right," he says. "It's difficult to make the best pipe possible out of each briar block if I make more than that." He intends to reduce that number to 300 or 400 next year. "I want to concentrate on high-grade pipes."

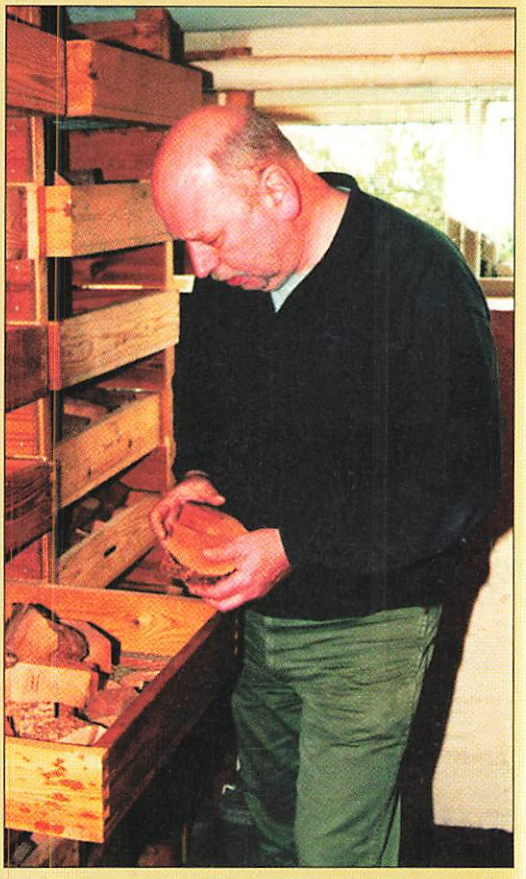
"Every pipe is different," he says. "I look at the briar block, and I have ideas about what my clients would like, but I mainly leave it up to the briar. That helps me find new shapes sometimes. Mistakes can help sometimes, too. Most often they end up being thrown out, but sometimes some beautiful pieces can come out of what at first seemed like a mistake. That's the beauty of briar." *P&T*

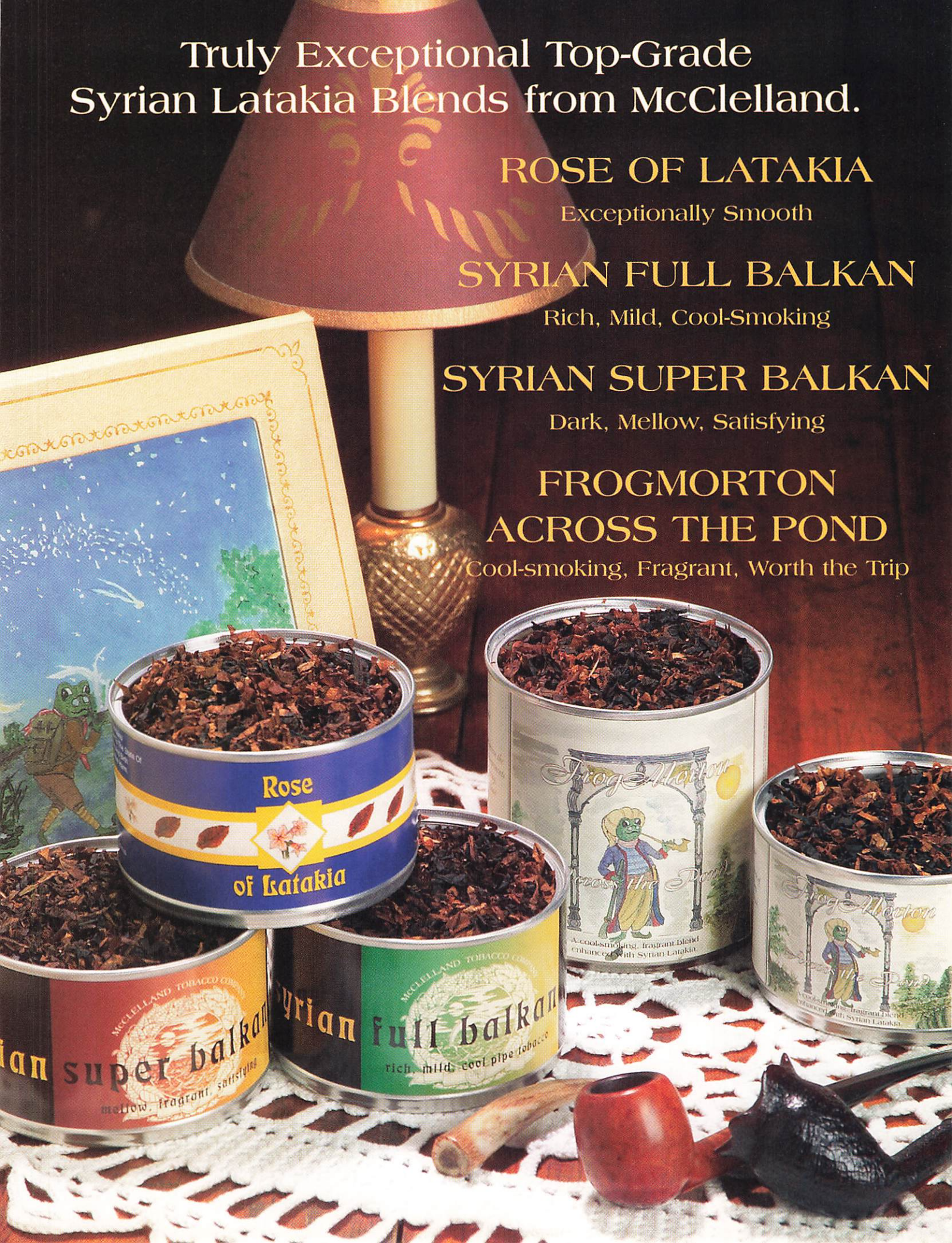
Kai Nielsen pipes, Jørgen Nielsen pipes and a very few Viggo Nielsen pipes are available at select tobacconists throughout the United States. To find a shop near you carrying Nielsen pipes, contact Monjure International USA, 204 Shadowlawn Drive, Jamestown, NC 27282; phone: 336.889.2390; e-mail: *pipadolce@aol.com*; Web site: *www.monjureinternational.com*.

Jørgen Nielsen

Jørgen Nielsen started making pipes at the age of 10 in the Bari pipe factory, learning as his brother Kai did. Today, he maintains his own workshop, just 20 minutes from that of his brother. Jørgen has his own individual style, both in his pipemaking and in his outgoing personality. Friendly, full of good humor and charismatic, Jørgen Nielsen makes pipes that are as individualistic as himself. Impeccably finished and creatively interpreted, his pipes are growing in popularity throughout the world.



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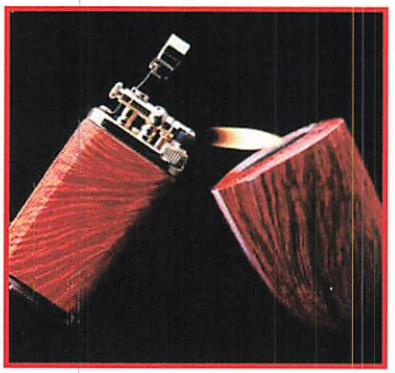

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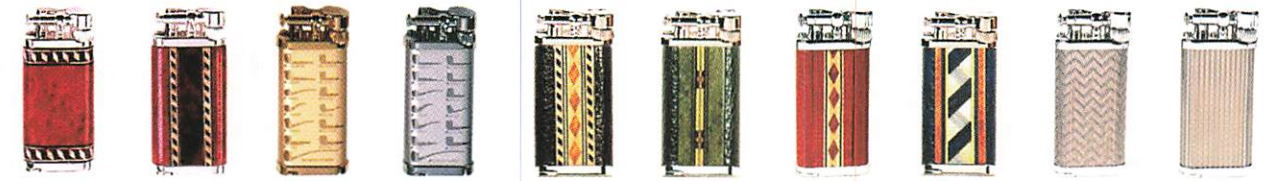

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A Fairy Tale from the Land of Grimm

German pipemaker Cornelius Mänz makes a remarkable impression early in his career

by Erwin Van Hove

In the European pipe world, lightning careers are exceedingly rare. In the bastions of tradition and hierarchy that are the French, English, Italian and Danish workshops and guilds, it takes a young carver years to establish a reputation for himself—and some never succeed. But Germany is an exception. The best and most famous German pipemakers have been self-taught. Consequently, it is hardly surprising that new carvers have been emerging on German soil quite commonly over the last few years. Most of them are nine-day wonders, while some of them have found a viable, lasting niche. But none has been received as enthusiastically as Reutlingen-based Cornelius Mänz.

It was early in 2001 that Cornelius Mänz first offered his pipes on the German eBay. By chance, one of Europe's foremost collectors, Jörg Lehmann, spotted them immediately. He recognized Mänz's potential and introduced him to fellow collectors. Motivated by the enthusiasm and the support of these connoisseurs, Mänz began to produce more pipes, developing a style of his own and an impressive command of the craft based upon his perfectionistic instincts. Within a year, his work was well-distributed in Germany, North America and Japan. For two consecutive years, the members of the German pipe newsgroup Daft (*de.alt.fan.tabak*) voted him the best high grader. Master carvers such as Rainer Barbi, Otto Pollner, Tom Eltang and Bengt Carlson didn't hide their appreciation, and when Per Billhäll took a batch of Mänz pipes to the 2003 Chicago Pipe Show, they all sold almost immediately. A star was born.

Early adopter

Cornelius Mänz, born in 1968, holds a certificate in textile design and didn't become a full-time pipecarver until May 2003, formerly dividing his time between painting and fabric design. But his passion for carving smoking instruments was triggered at a very early age. At age seven, he was given a Swiss pocketknife. The very first thing he did with it was to carve a cigarette holder for his mother, fashioned from a branch he found in his grandfather's garden. Reportedly, it worked just fine.

Both his great-grandfather and his grandfather smoked cigars and pipes. Mänz was fascinated, and puffed on his first stolen cigar at the age of eight. Later, one of his girlfriends was a pipe smoker, prompting him to buy his own first pipe—a corncob.

At 20, Mänz was still smoking pipes, but preferring cigars and constructing humidors as a hobby. The turning point was January 1998, when he spent a holiday in Denmark and chanced upon the workshop of an old carver, Svend Lund, in the small village of Outrop. The visit proved a revelation. Seduced by the peaceful atmosphere of the workshop and deeply impressed by the quiet old man and his pipes, Mänz ordered some pre-drilled hobby blocks upon his return to Germany.

Soon, he was searching the Web for better briar and for technical advice, having decided to make pipes with hand-cut stems and buying the basic tools needed to be-

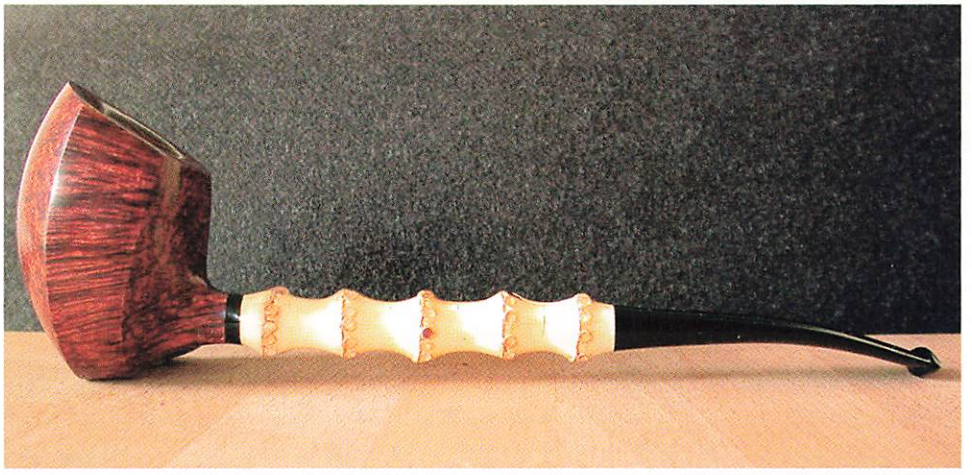
come an artisan carver. He learned the basic skills independently, and it was only after his first sales, in February 2001, that he started to meet other makers. These encounters were arranged by Jörg Lehmann, the collector who first discovered his work and whom Mänz considers to be his mentor.

While Mänz claims to have been inspired and influenced by the great Scandinavian carvers, such as Per Hansen, Ulf Noltensmeier, Bo Nordh and Björn, and especially by Jess Chonowitsch and Lars Ivarsson, the first carvers to support him with advice and concrete hints were Wolfgang Becker and Swedish amateur Bengt Carlson, who himself was fortunate enough to study with Bo Nordh.

With this kind of head start, Mänz is now aiming for the very top end of the market. That he has managed so much in record time may be exceptional, yet it isn't unique, as Kent Rasmussen's remarkable ascent has proved. Most important, this success story is in no way due to a temporary hype. Mänz pipes are here to stay. Don't take my word for it— listen to what the uncrowned king of German carvers, Rainer Barbi, has to say about Mänz:

In my opinion, Cornelius has what it takes to become one of the best pipemakers in the world sooner or later. During the short time he has been carving pipes, I've noticed three different things about his creations and way of working. In the first place, he has an excellent sense of shape and a true understanding of three-dimensional harmony. At the moment, he is still clearly inspired by the Danish style, but in my opinion, his own vocabulary is beginning to show itself. Second, Cornelius is consistently striving for harmony between shape and stain. This symbiosis imparts an impressive flow to his work. Finally, he is constantly going for perfection. I can see this in his comfortable mouthpieces and the surface texture of his bowls. Moreover, he understands the physics of airflow and knows what is fundamental for a good smoke.

A pertinent analysis, because it is indeed the combination of elegant design, top-notch execution and engineering, and impeccable smoking characteristics that make Mänz pipes stand out. Mänz favors rather small bowls, and though he definitely is not a one-trick pony—his shape repertoire is very versatile—he has developed an inclination for asymmetry. Maybe his most typical feature is his shank design and the way in which shank and bowl meet. The frequent use of bamboo, imported directly from China, and the application of exotic wood, horn and bone contribute to the overall har-



mony of his designs. His pipes radiate a remarkable sense of equilibrium and flow. They're elegant in a delicate, playful way, yet without being frivolous.

Of course, his style is still evolving, but at this point of his career, Mänz is beginning to feel more confident and to know what he wants. "I want to develop a style of my own and I think that I am beginning to find it," he says. "I feel more self-assured, and at the moment, I have a very good time because I am finally able to make pipes just the way I want them to look. As a matter of fact, I make pipes for myself. I make them the way I like them. ... They have to give me the feeling that I would want to keep them for myself. That's when they are really nice pipes. That is what motivates me."

Always on the lookout for high-quality, well-cured briar, Mänz uses plateau wood of different origins. He works mainly with Tuscan and Calabrian briar, but he also likes the more porous Spanish and Algerian blocks. When he is lucky, he says, he discovers the pipe that is hidden in the briar and lets the grain structure guide his hands. But most of the time, Mänz has a shape in mind and looks for the plateau that suits his needs. He sketches the outline of the pipe on the chosen block, roughs out the shape with a band saw, and drills the holes with a drill press. Additional shaping is done with a grinding disc and a belt sander. The final shaping and smoothing process takes long hours of work, as it is done entirely by hand. This labor-intensive hand-sanding

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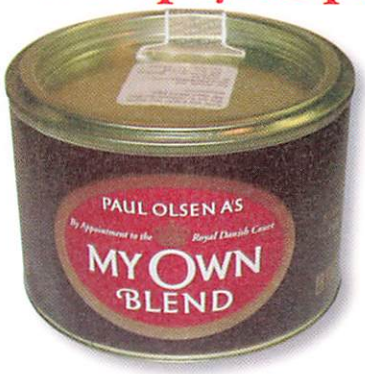

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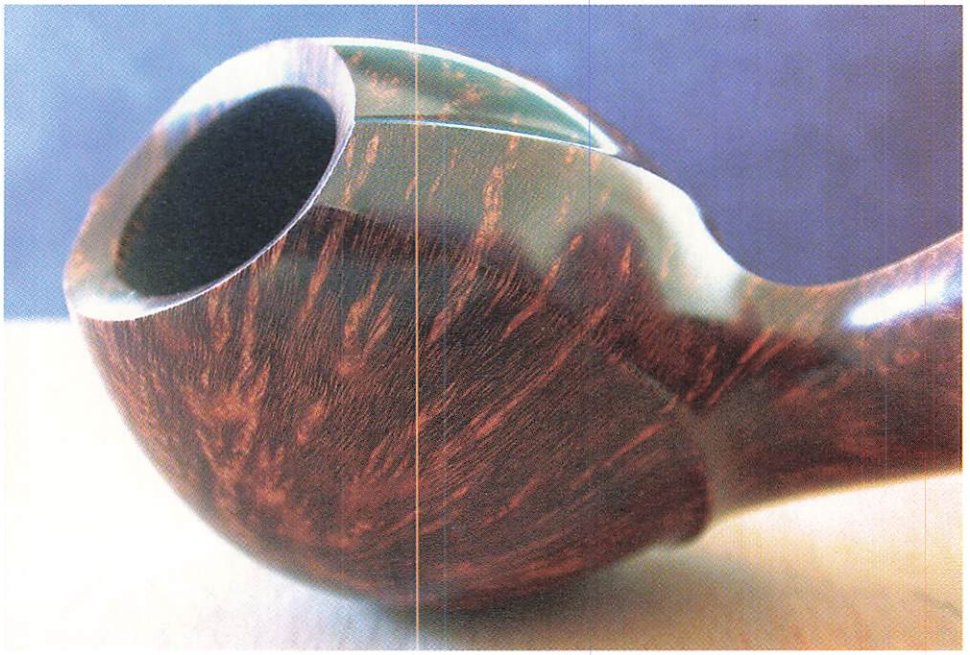

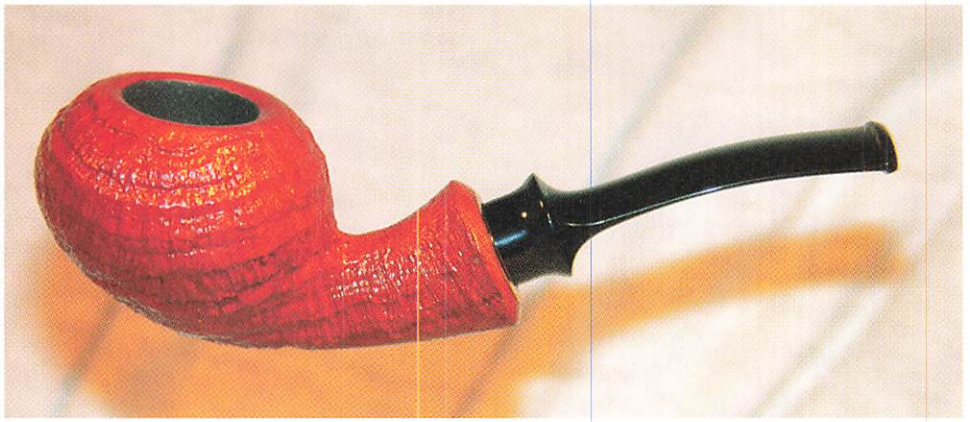

produces a very smooth, high-gloss finish. The slightest drilling imperfection is unacceptable to Mänz. Such stummels are systematically discarded.

The stems, tenons included, are turned from high-quality German ebonite rod, and—just as Rainer Barbi has pointed out—they are absolutely outstanding. All his bits present a remarkably comfortable shape, with an unobtrusive yet perfectly effective button; they're extremely flat, yet they feel solid and they allow a pipe cleaner to pass with ease.

The vast majority of Mänz's pipes present a smooth finish in a variety of stains. Inconspicuous sand pits are allowed, but Mänz never uses putty. His rare rusticated pieces boast a fascinating surface—even experienced people find it hard to tell whether these pipes were rusticated or blasted. Because he doesn't have his own sandblasting cabinet, Mänz contracted out the blasting jobs to his friend and colleague Wolfgang Becker, but recently, he has discovered the necessary equipment in a workshop in his neighborhood and has started to do the job himself. The first results look more than promising.

The nomenclature is both discrete and simple: Until June 2003, the pipes were stamped "C. Mänz – handgemacht." Today, Mänz uses an oval stamp that reads, "C. Mänz – Germany." All pipes from both periods present a date code (MMYY) and a grade stamp: AA (the very best), followed by A, AB, B, BC, C, CD, or D. On average, he works at least a day and a half on a pipe, estimating that his current annual production will amount to around 120 pipes.

To order special commissions or to see a few of Mänz's pipes, visit the carver's own Web site, *corneliusmaenz.de*. His work is currently distributed by German pipe dealer Heiko Jahr, whose Web site can be found at *pfeifenantiquariat.de/starteng.html*, and by the world-famous Scandinavian collector and vendor Per Billhäll (*scandpipes.com*). Later this year, two of the most prestigious European pipe shops will start carrying Mänz's pipes: Ostermann in Vienna (*http://www.pipes.at/pipes.html*) and the legendary Tabak-Lädeli in Zürich (Wagner's), a shop that until now has stocked only the work of Nordh, Micke, Chonowitsch and Ivarsson (*wagner-tabak-laedeli.com/english/nav1_eng/*). Without any doubt, gracing the shelves at Wagner's is an exceptional achievement, constituting final confirmation of the worth of an ambitious, young high-grader. It is a milestone in what has been for Mänz a stupefyingly swift rise to recognition and fame. *P&T*

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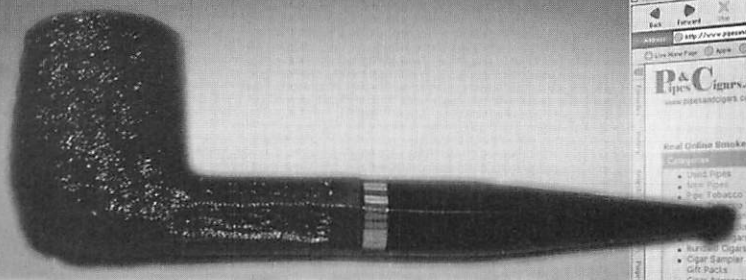

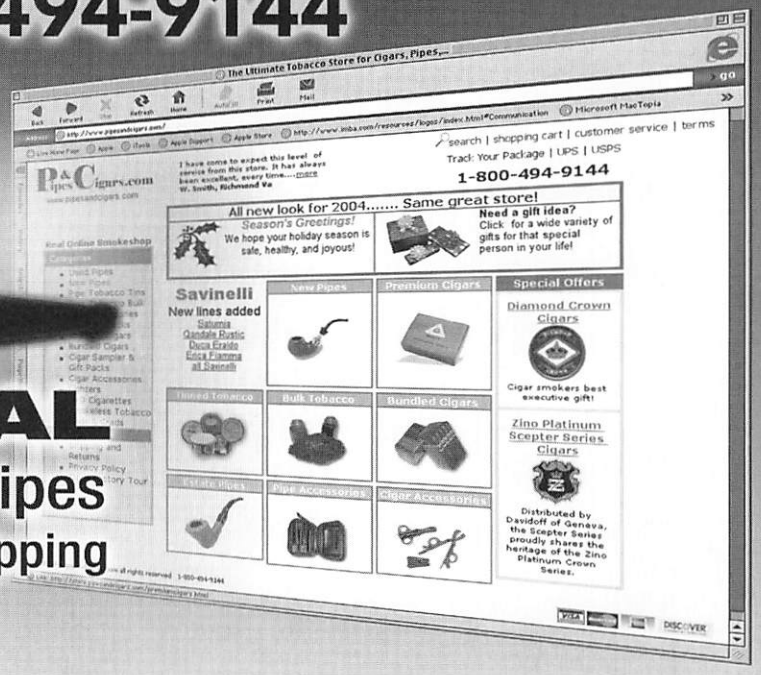
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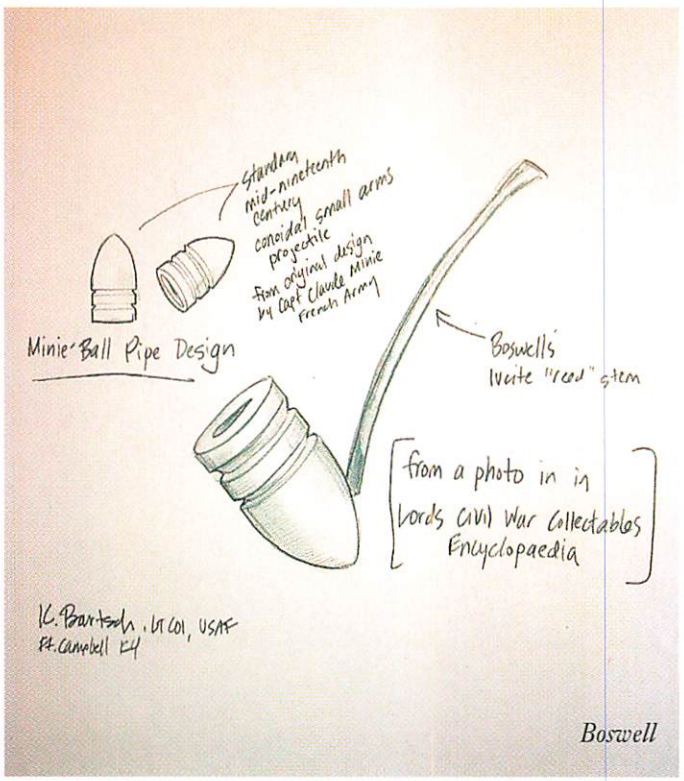
Sketchy Thoughts

How do pipemakers conceptualize their designs? The answers are as varied as the personalities of the artists

by Bruce Harris

The usual activities took place at the 2002 CORPS Pipe Smokers' Exposition and Celebration in Richmond, Va. Everywhere you looked, people smoked pipes, talked about pipes, looked at pipes, held pipes, examined pipes and bought and sold pipes. Vermont's Jim Cooke did none of the above. Instead, he sat behind his table with a pencil in his hand, drawing sketches of pipes on graph paper.

"I sketch everything," Cooke explained. "I have probably between 300 and 400 pipe sketches that I've drawn in the last 30 years, always in pencil because it's easy to erase. I date them and keep them all." He leafed through the pad, in which several pipe sketches were worked out. "All of my sketches are eventually turned into actual pipes." Cooke depends heavily on his sketches. "I can't just look at a block of briar and get the design right. I discovered that the hard way. My sketches include the design along with specific dimensions, including diameter of the bowl's exterior, diameter of the tobacco chamber, and the length and width of the shank and stem. Then, I go through blocks of wood. I work backward. Many carvers start with a block of wood and determine the design from there. I might first sketch the design on the block of wood, but I always return to paper to tweak and edit the design. It's easier for me to generate [a paper] sketch into a three-dimensional object."



A year later, an excellent article on Roberto Ascorti appeared in the Winter 2004 issue of *P&T* ["A Miracle in Cucciago"], in which it was observed that as Ascorti "sits at the table talking, he absentmindedly draws shapes on a tablet of graph paper, constantly thinking of new pipes to make."

After reading this, my thoughts returned to the 2002 CORPS show and to Jim Cooke and his sketches of the past 30 years. Is he alone? Do other pipemakers engage in similar techniques? Do they sketch their pipes prior to carving them? I asked a number of other pipemakers about how they start making a pipe. As one would expect, their answers were as varied as the pipe designs they have created.

Some pipemakers avoid making a sketch of a pipe design, allowing the briar to dictate what the pipe will look like. "I basically work on pipe designs from inspiration," states American pipemaker Sam Learned. "Sketching in one dimension does not translate well for me to a full-blown three-dimensional pipe. I furnished a series of sketches of three of my Hunter pipe designs for UpTown's Smoke Shop several years ago—but after the pipes had already

been made. UpTown's requested the sketches for use in one of its ads."

Michigan's Lee von Erck agrees. "I do not make sketches on paper. Nor do I use patterns. Each plateau is too different to try and force a shape from it. Some plateaus need the shape massaged to get them to accept how it can emerge from the block."

Peter Matzhold, from Austria, is another carver who does not believe in sketching designs prior to carving. "I make no sketches. I make the pipes in my mind. The briar tells me what is possible. I work with the grain."

Of those who make sketches, some draw on the briar, some on cardboard, and others, such as Cooke, use paper. It makes no difference if the pipemaker has been carving for only a few years or for decades.

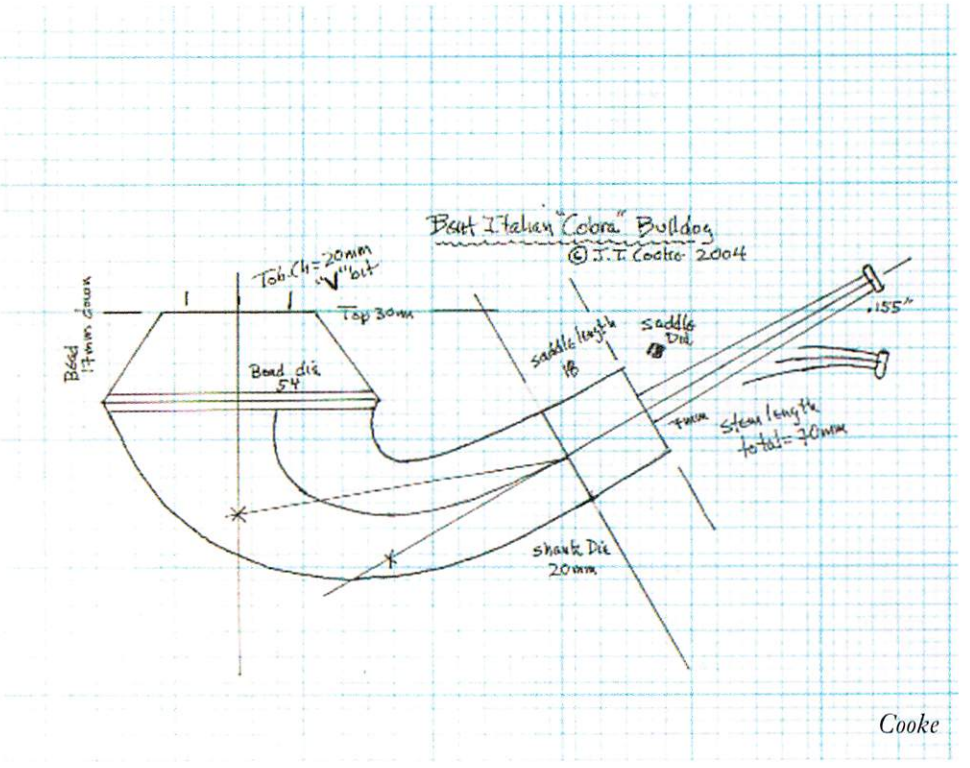
New Jersey's Frank Genna works without paper. "I normally sketch my designs directly on the briar block," he says, "mainly to take advantage of the shape and grain of the briar."

Similarly, Italian master Paolo Becker works with briar, rather than paper. "Through my 30 years of pipemaking, I have never designed on paper. Whenever I think of a new model, I draw it on the wood right away. Later, if I approve the design, I draw it on a kind of cardboard paper."

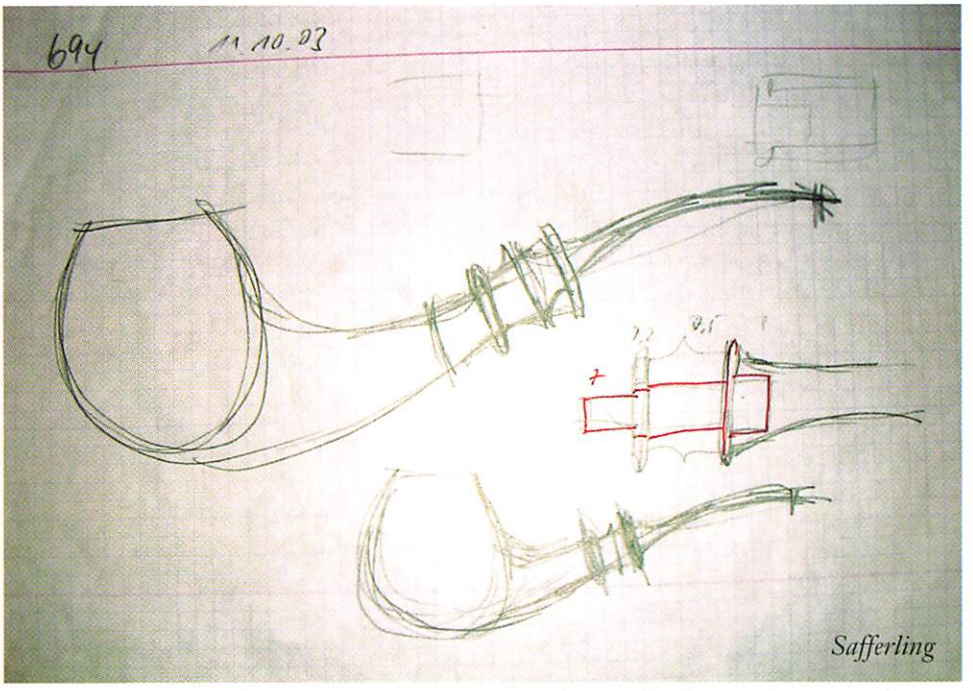
American pipemaker Joe Mariner has been making pipes for decades. "I never did any sketching except when I first started making pipes in 1974. Even then it was never on paper, I just drew a shape on the side of the block. For a while I would try to work from a mental sketch, but I soon realized the finished pipe usually turned out quite different from what I had pictured."

It should come as no surprise that there are differences in the creative approaches of pipecarvers who sketch on briar blocks. Mark Tinsky, no stranger to the pipe scene, explains, "Sometimes I work from a preset idea, such as a preliminary sketch. Sometimes, I just work off the block and look for the best possible pipe I can get out of it. Sketching the blocks is a necessary procedure. An outline of the pipe, air hole and tobacco chamber lines and the line of the stem are all the information I need for drilling."

American Michael Lindner has a different philosophy. He uses the briar blocks to outline more detailed specifications. "I make somewhat unusual shapes at times, and many times there are tight tolerances.



Cooke

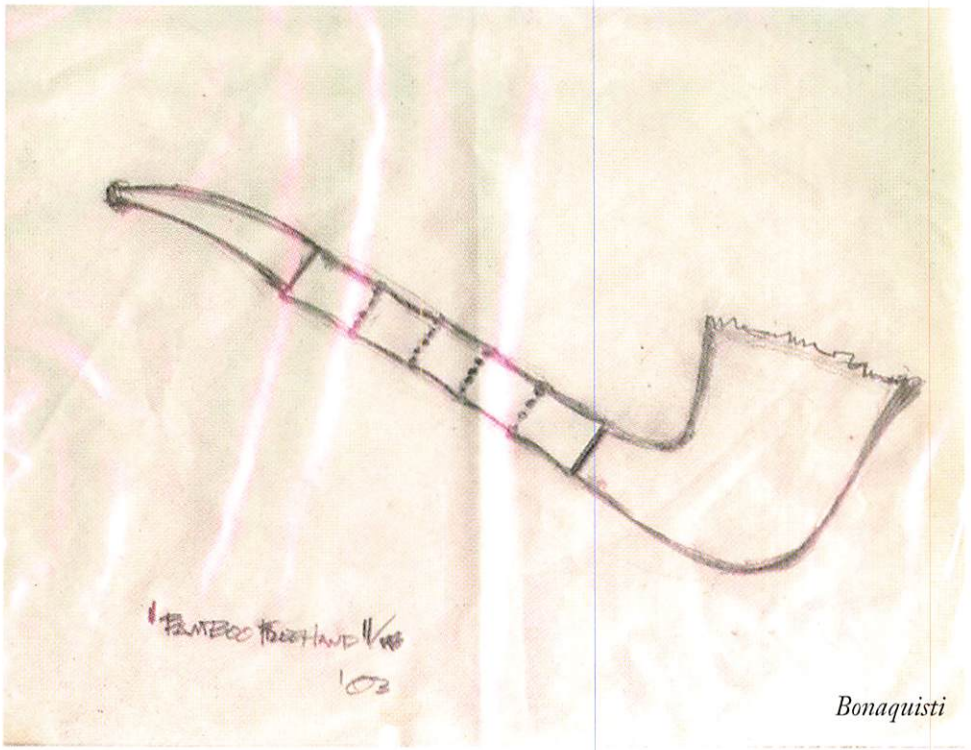


Safferling

I lay out the internal engineering on the side of the block to make certain that I am maintaining proper wall thickness and proper air hole placement before proceeding with the lathe work."

Unlike Cooke's sketches, Lindner's sketches do not work well going from a drawing to a three-dimensional object. "I don't ever sketch out a pipe and then go about making that pipe. I have a sketchbook containing my pipe scribbles that I occasionally add to, but this is done only to get rough ideas on new shapes. I never work out the details of a pipe I am planning to make—a sketch is useless to me."

Canadian pipecarver Michael Parks distinguishes between two types of pipe sketches—one for creating the design and another for visualizing the engineering requirements. When an idea for a pipe strikes Parks, he sketches it on paper. Inspiration comes from his subconscious or nature. He also uses the briar block as a sketchpad, letting the wood's grain dictate the design. He then draws what he calls a "pipe-crafting" sketch. "The pipe-crafting pipe sketches are more akin to drafted drawings," says Parks. "They serve as blueprints



Bonaquisti

and they are drawn to scale on tracing paper. The final decisions regarding the functional limitations and possibilities of the pipe occur as this drawing is completed."

Other pipemakers also find pipe-crafting sketches useful. An extreme example of the pipe-crafting sketch is Tim West's remarkable three-in-one drawing. In 1997, West carved three pipes from a single briar block. He first sketched the designs on paper, ensuring that his idea would work. After completing his three pipes, Tim signed and dated the sketch.

New York pipemaker Rolando Negoita is another artisan who, prior to the carving process, does his paperwork. Negoita sketches in stages after he gets inspiration from an object or thought. "When I'm smoking my pipe in the morning is the best time to create new sketches," he explains. "Sometimes, the sketch goes nowhere, but others have potential. After three stages of sketching, I draw the technical design to determine if the idea is practical."

Negoita keeps a sketchbook (as well as a book of photos) of every pipe he makes. Similarly, veteran Minnesota pipemaker Rich Lewis keeps a record of the pipes he creates—except that he draws sketches after the pipes have been made. He maintains a record, in sketch form, of every pipe he has made since 1978. According to Lewis' Web site (*www.lewispipe.com*), "There are more than 1,000 pipes listed in my sketchbook. When I first started making pipes many years ago, I decided to keep a record of each one. When a pipe is finished, I stamp it with a serial number and then make a simple sketch of it."

Two German pipemakers are also among the pencil-sketch coterie. Werner Mummert draws sketches, "especially for new shapes, but I don't keep them." Bertram Safferling draws sketches for one reason: "For maintaining the general idea of the pipe. I have to make some drawings, otherwise I would get lost in the details. It is more of a mental exercise than making a picture."

American expatriate Trever Talbert, who now lives and carves in France, shares Mummert's and Safferling's sentiments. Talbert points out that the sketch-to-pipe process is not always a simple or straightforward one. Sometimes a sketch will become a pipe, other times not. Talbert often pilfers ideas from one sketch and applies them to another pipe design. It's also not uncommon for Talbert to draw a sketch that will not be made into a pipe for years. "Generally, this is typical of the pipe-to-sketch relationship," he says. "Briar is too unpredictable to sit down and do an elaborate, very detailed sketch of an exact design for a pipe. Briar's not a good medium for artisans who don't think well on the fly, because so many pipes require changes during the carving process. I make a lot of sketches, but they're usually done independently of having any specific piece of briar in front of me. I approach a sketch as more of an idea bank than as a precise working schematic. I can have a drawing lying around for years, and one day I'll dig out a piece of briar that's perfect for it."

Some pipemakers don't make sketches if they plan to make a standard classically inspired pipe, but they do see the value of visualizing the designs on paper for unusual pipes.

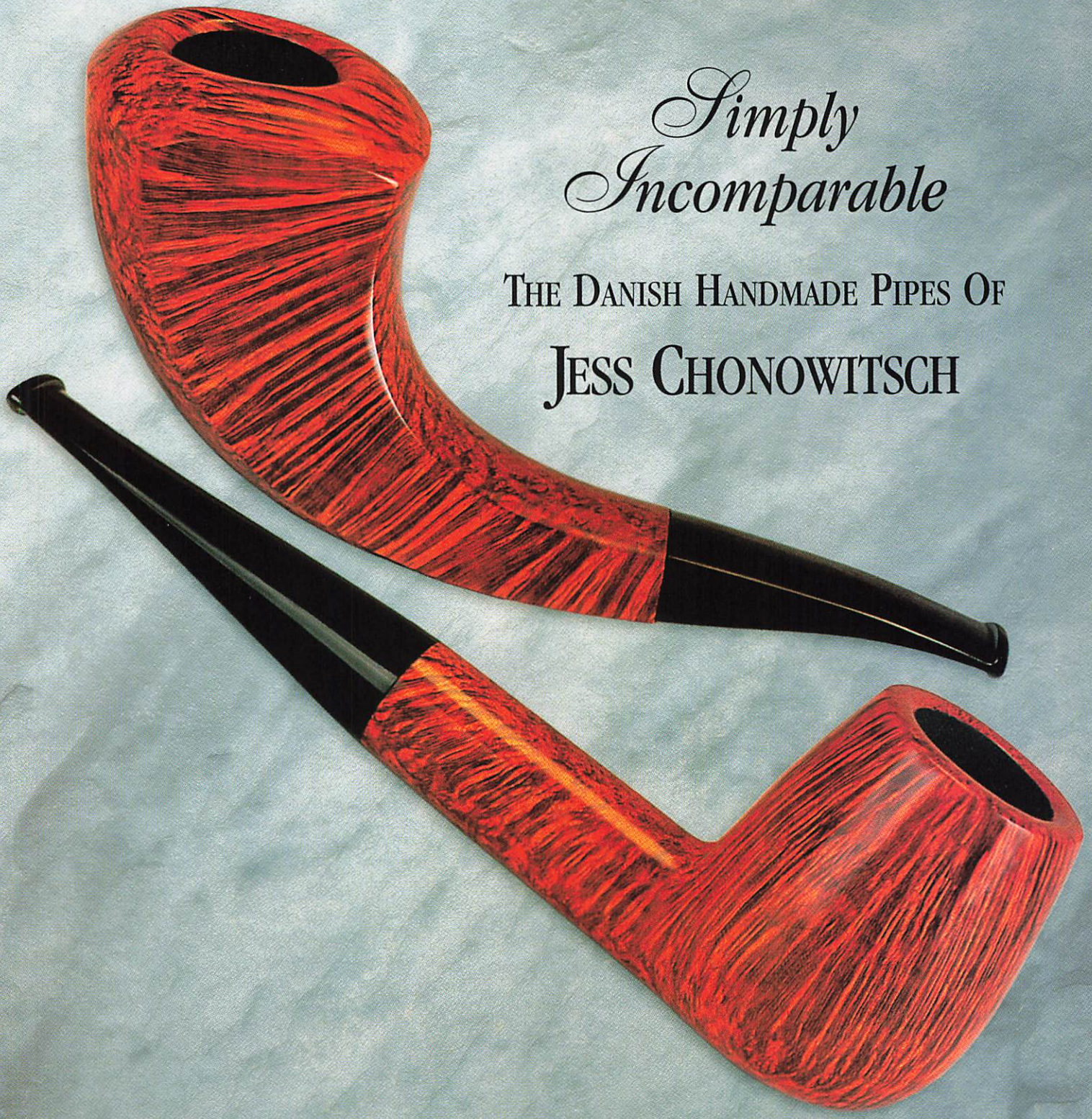
"I mainly make standard shapes or variations of them and I pretty well know the subject matter and where I want to take its design," says Paul Bonaquisti. "But, sketching is invaluable for a pipemaker who is making a freehand pipe, because the design is totally different and doesn't resemble well-established standard shapes."

The late Al Baier had his own unique sketching preferences. He did not sketch prior to carving pipes. However, according to his widow, Ginny, "He would sketch portrait or character pipes as well as pipes carved with animal motifs."

Sketches from customers who want a pipemaker to make a particular pipe are almost as numerous as those made by pipemakers themselves. Pipe collector and tobacco blender Greg Pease has an interesting story on his Web site (*www.glpease.com*) about sketching a pipe for Larry Roush to make in 1991. "I scribbled out a pipe design that I dubbed the 'Pokerhawk.' I was intrigued by the notion of melding a Poker with a Hawkbill while bringing my own aesthetic peculiarities into the mix," Pease writes. "Of course, Larry had to make some changes. There are, after all, practical matters of physics to consider—this is a sketch, not an engineering drawing."

Pease was thrilled with the resulting pipe. "Larry captured my thoughts, blended them seamlessly and harmoniously with his own vision and sense of how the pipe should work, and translated this collaboration into a beautiful work of art."

Another unique pipe that was created from a customer's sketch is documented on the Web site of Pennsylvania pipemaker J.M Boswell (*www.boswellpipes.com*). Keith B. Bartsch, a lieutenant colonel in the United States Air Force, asked Boswell to make a pipe that would be suitable for use by American Civil War reenactors. Bartsch submitted a sketch based on the Minié ball, the standard ammunition for the rifled-muskets that both sides predominantly used during the war. Boswell tweaked the design to improve the pipe's smoking qualities and durability, and it became his Minié Ball pipe series. ▶



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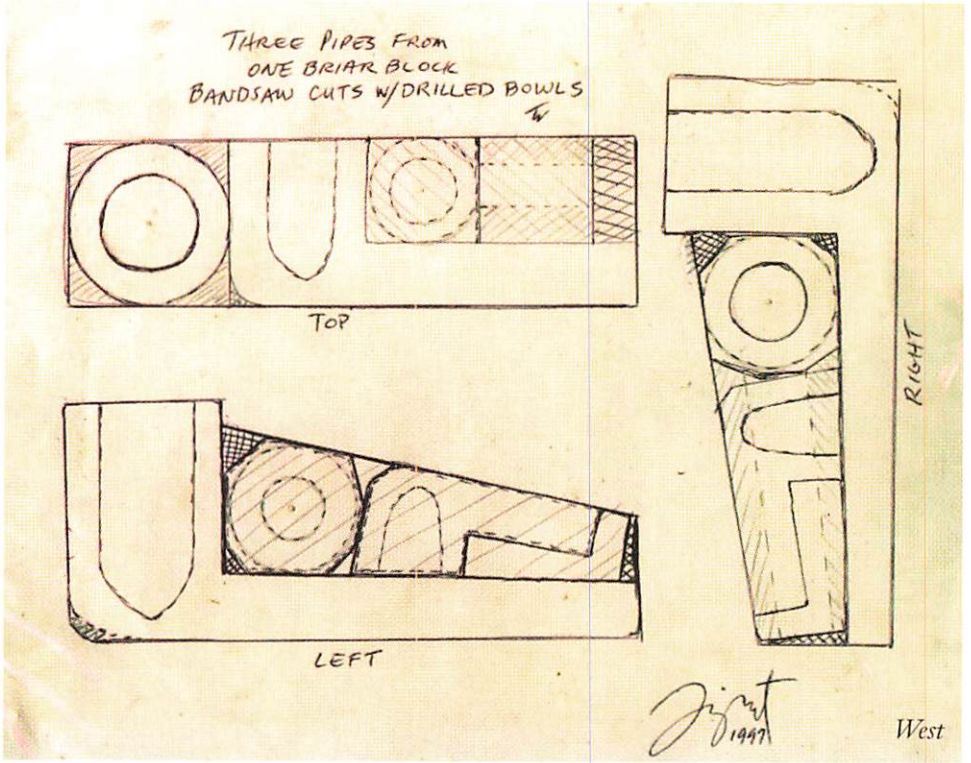
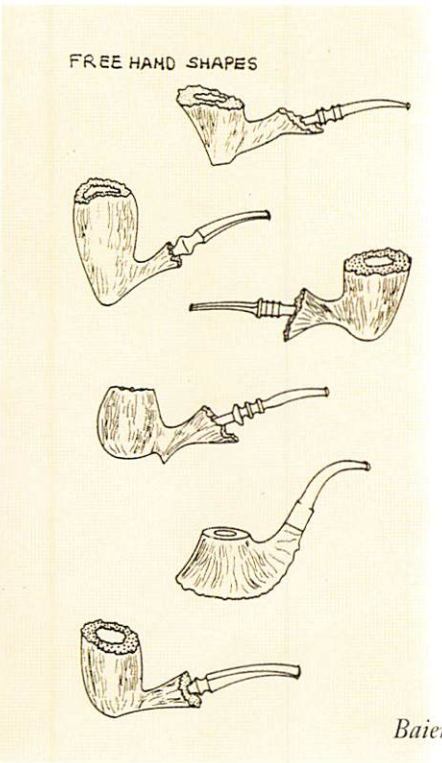
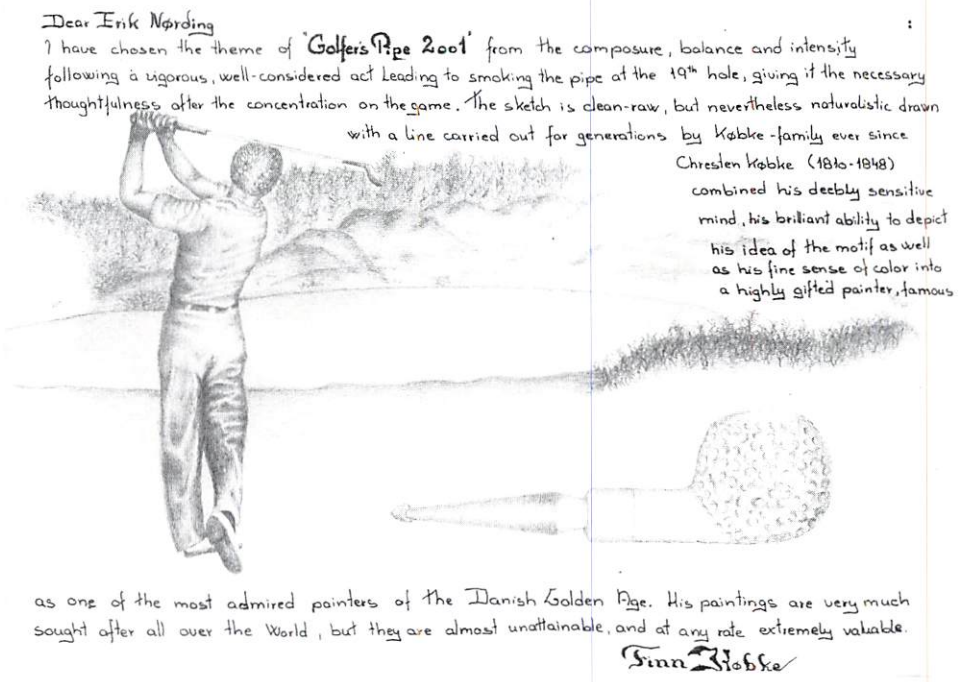


West



Baier


Dear Erik Nørding
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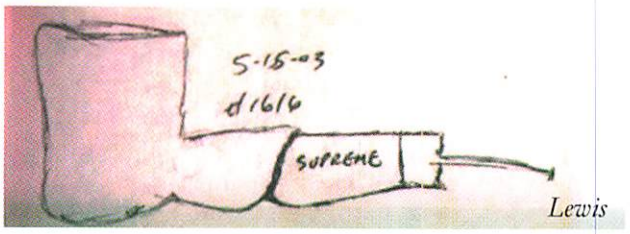
Christen Købke (1810-1848) combined his deebly sensitive mind, his briliant ability to depict his idea of the motif as well as his fine sense of color into a highly gifted painter, famous as one of the most admired painters of the Danish Golden Age. His paintings are very much sought after all over the World, but they are almost unattainable, and at any rate extremely valuable.
Finn Købke



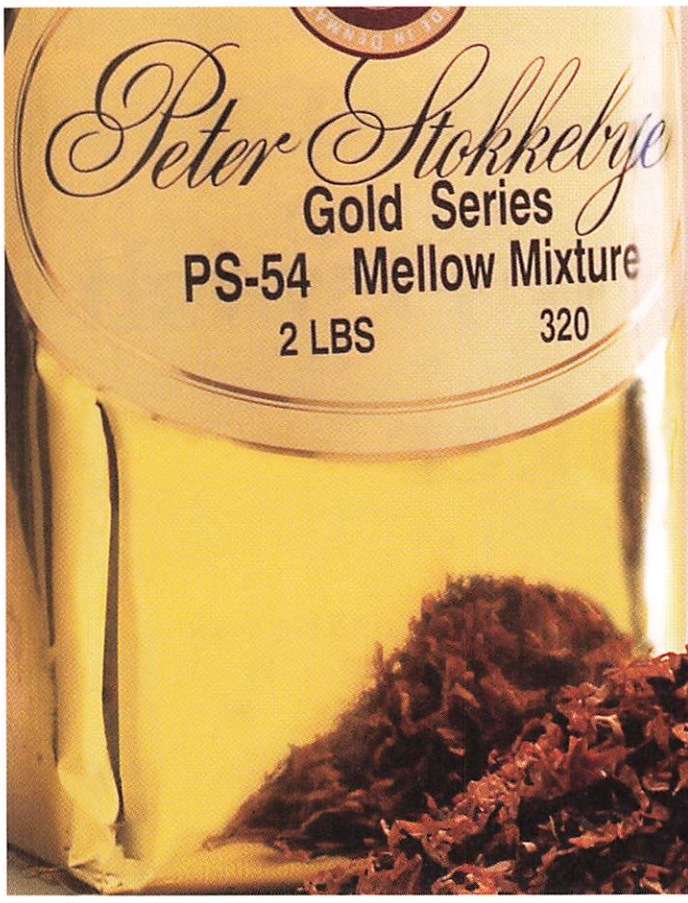
Lewis

One company, Nording Pipes, utilizes the unique qualities of sketches to promote its successful Nording Hunter Pipe Series. In 1995, Erik Nording conceived the idea of producing an annual pipe dedicated to hunting. The pipes would be carved to invoke characteristics of wild game. Nording commissioned Mogens Andersen, a famed Danish illustrator of wild game, to make drawings of each of these pipes. A copy of Andersen's sketches is included with every Nording Hunter pipe. Released in 1995, the first Nording Hunter pipe-and-sketch combination was devoted to pheasant. Other pipes in the series have been dedicated to deer, Canadian geese, beaver, quail, wild boar, mallard, moose and white-tail Virginia deer.

Although making sketches before making a pipe is not a universal practice among today's pipemakers, the idea has been around for quite some time. Author and tobacciana dealer Ben Rapaport recently sold a pipe sketchbook that he believes to be from Saint-Claude, France, circa 1890. The book consists of handmade drawings of pipes, accompanied by a limited amount of French text. Rapaport is unsure of the purpose of the sketchbook, because its cover and title page are missing. Perhaps it constituted an effort to catalog a collection, or maybe it detailed the different shapes and styles that were available at that time.

More than 100 years after the French sketchbook was published, new pipemakers still embrace the idea of putting their designs to paper before putting briar to band saw. *P&T* sponsored a pipe-sketching contest in which contestants submitted their own, unique pipe designs on paper (Spring 2001). The winner received a pipe that was carved by Mike Butera on the basis of the winner's design ("Daring Designs," Spring 2001). Similarly, the Summer 2003 issue of *P&T* reported on the results of a pipe design assignment given to an industrial design class.

Sketches can play a vital role in the creative process for some pipemakers. For others, sketches serve no useful purpose. To sketch or not to sketch? That is the question. The answer depends upon whom you ask. *P&T*



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The Mystery of a Little-Known Danish Pipemaker

Perseverance and detective work are often necessary in tracking down elusive information on a favorite make of pipe

by Tom Chatburn

Recognize that face staring at you from this old black-and-white photograph? In this country, at least, the odds are that it's a lot more than a million to one that you don't.

Long before the universe of illustrious Danish custom pipemakers reached its rapid and current expansion, the man in the photograph flashed briefly across our galaxy in the late '60s and early '70s and then seemed to vanish unceremoniously into the darkness. Yet scattered in his wake remain some of the finest gem-like examples of the pipe craftsman's art you will ever encounter. In his time, he produced only a small number of pipes that would find their way to the United States—but in so doing, he created an extremely loyal and dedicated band of appreciative smokers and collectors.

His full name was Svend Axel Celius. And somewhere around early 1970, I reluctantly became a member of that dedicated band.

I say "reluctantly" because I recall the exact day that I became aware of his work. I was living in Philadelphia at the time. And one Saturday morning, I headed downtown to pick up a Comoy Blue Riband billiard that I had ordered through the Philadelphia Tobacco Shop, located on Chestnut Street. As I was reveling in my new purchase, the owner laid a tray of irregularly shaped pipes on the counter in front of me, thinking I might be interested. "Not for me," I said automatically, "I prefer the more traditional English shapes." But before he could return the tray to the display case, I heard myself saying, "Wait a second, let me look at those again." In the brief interval between my rejection and his compliance, something had prompted me to take a closer look.

The owner told me that these pipes were completely hand-carved by a Danish pipemaker named Celius, that not much was known about him (an understatement, I would discover) and that he acquired really old briar root with which to fashion his pipes. I was becoming intrigued—but not convinced. I was employed at the time as an art director in the advertising department of a large corporation in the city. And being sensitive to the related problems of designing anything well, what I was becoming convinced of was that these pipes exhibited an artist's understanding of the task he had set out for himself. The briar was lovely. And the design, fit and finish bore the unmistak-

able stamp of something thoughtfully and carefully bench-made by one person.

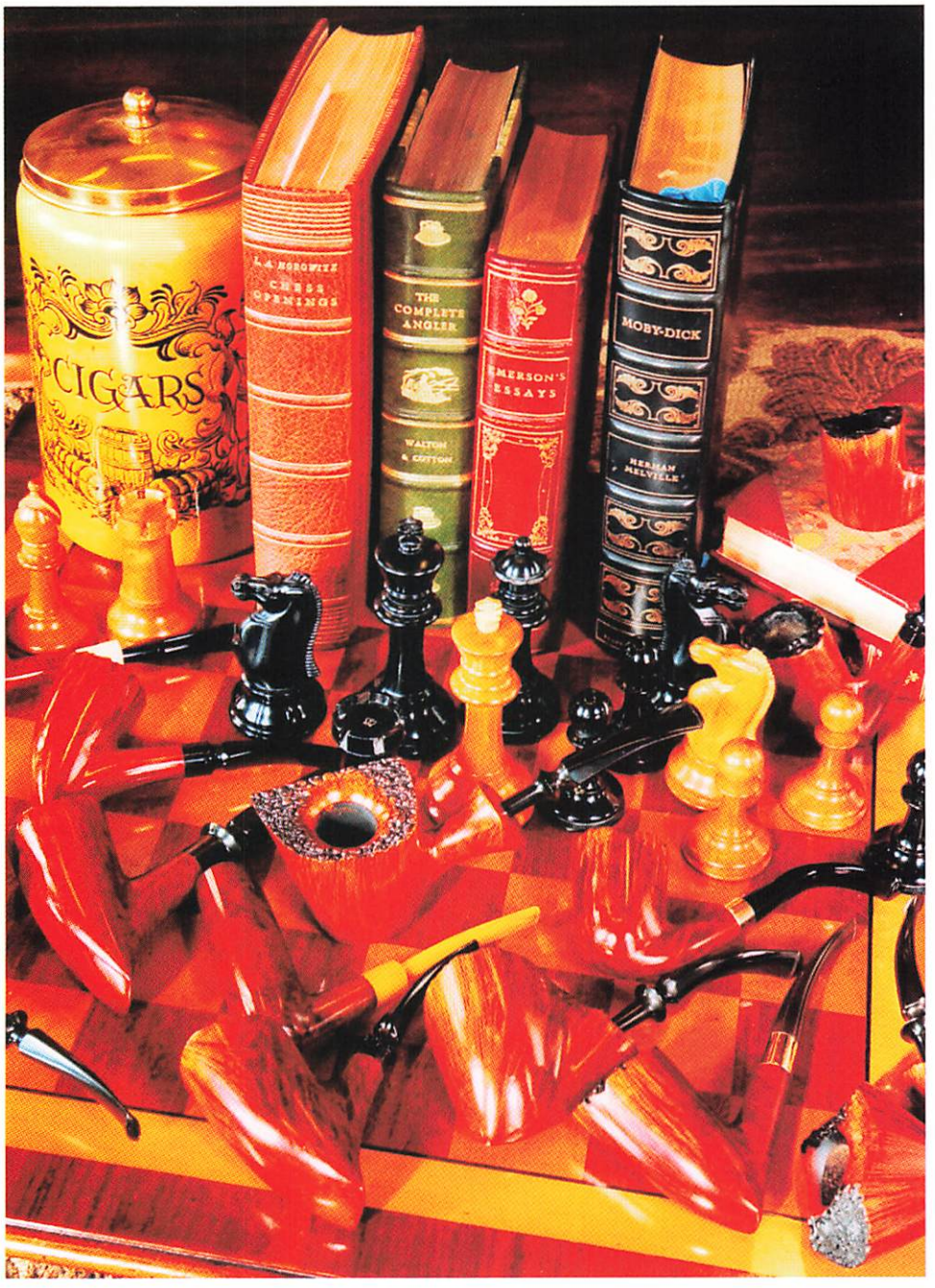
Speaking of design, Leonardo da Vinci said, "Simplicity is the ultimate sophistication," a concept often not well-understood by beginning designers of anything. There is a natural tendency to go too far, to make things too complicated. I think it is worth mentioning, however, that if simplicity is the leitmotif of good design, it is not an understanding or accomplishment that one comes to easily. There are two ingredients that necessarily precede it: innate talent, and a lot of hard work. And when something is over-designed, you might not be able to explain it, but you know it when you see it.

"How much?" I asked. "Forty-five dollars," he replied.

And so I bought my first Celius pipe. I came back the following week and bought another—and two weeks later, another (I forget how I explained this to my wife). And then there were no more to be had in Philadelphia. A year or so later, during a weekend trip to New York City, I came across a tray of 10 or so in a tobacco shop on Madison Avenue. I had enough spare cash to acquire three more. And then, as far as I know, they disappeared from the retail scene, because when I called back a few weeks later, I was told they had sold the last of them.

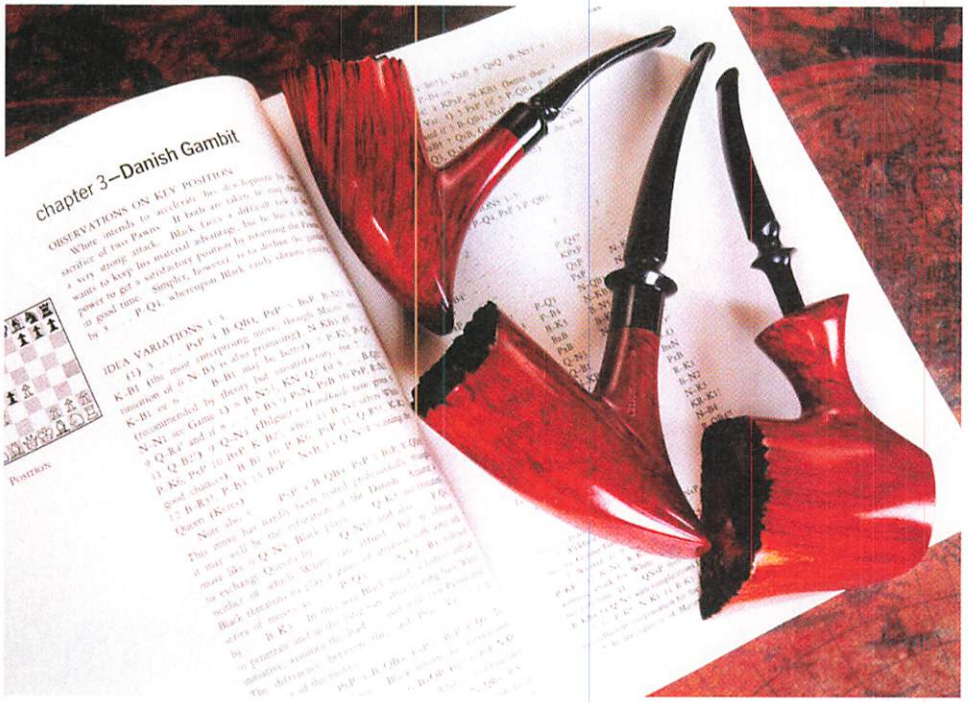
So that was that. I smoked my Celius pipes, polished them, fondled them, and admired them periodically in the rack, and then pretty much stopped thinking about Celius. In late 1992, I made a run at retirement. However, after a year or so I discovered that I really missed an active business involvement, and in May 1996 opened a Tinderbox Internationale Store in downtown Charleston, South Carolina.

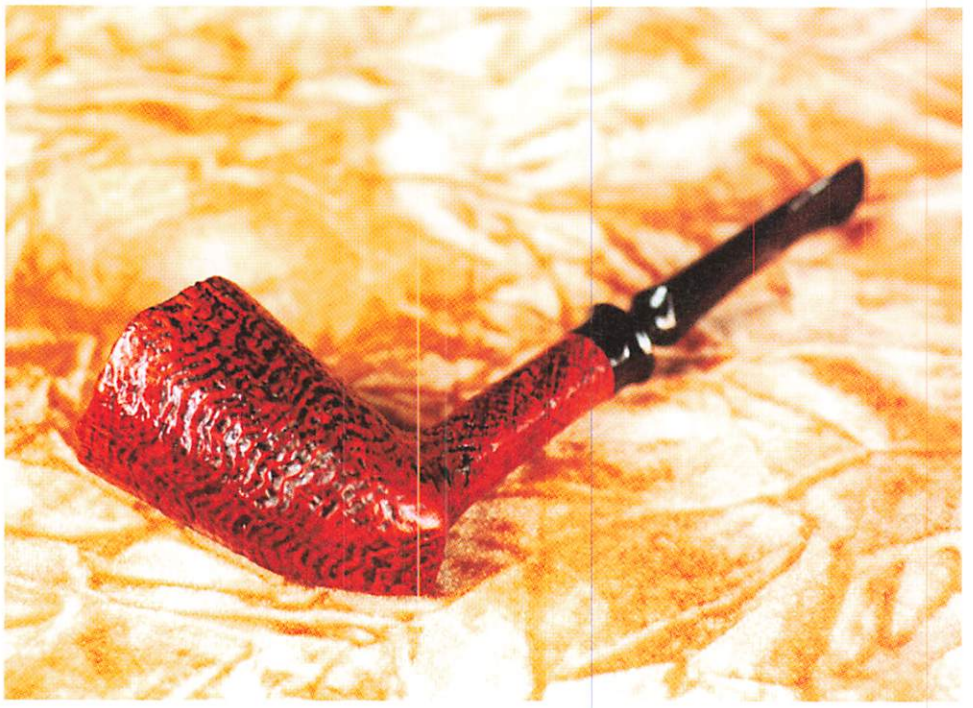
At that time, the cigar boom was in full swing and I was calling vendors in a frantic attempt to get enough product to handle the demand. The store was new and I was anxious to array the inventory across the whole spectrum of tobacco and tobacco-related products. I recalled a pipe tobacco I used to purchase at the Wilke Pipe Shop in New York City, and called the shipping number in Connecticut to see if I could buy it in bulk to expand the line beyond the normal Tinder Box listings. Carole Burns answered the phone and commented at the end of our conversation, "Oh, Mr. Chatburn, didn't you used to like Celius pipes? ... Because I happen to have five of them, unsmoked and in the original boxes ... if you are interested?" I almost swallowed the phone.



When the package arrived—there was not a moment's doubt that I was buying these pipes—I felt like a 6-year-old on Christmas morning. And when I opened each individual box, it all came flooding back to me—that special feeling that had eventually overcome me that day 33 years ago in the Philadelphia Tobacco Shop, and forced my first purchase.

Although I didn't know it at the time, this was the moment that the Celius "mystery" began to be unraveled. My store manager, Bradley Schmoll, became so enamored of these pipes (after I allowed him to purchase one) that he began calling all around the country to every tobacco store that might be a candidate, asking the question, "Do you happen to have any new or estate Celius pipes in your store for sale?" After all this time, the response was amazing. We started getting calls from as far away as California and as close as McCranie's Pipe Shop in Charlotte, North Carolina. As a matter of fact, Todd McCranie produced one very unusual piece in unsmoked condition. ▶





Two more unsmoked pipes would eventually emerge, but not until 1999 and 2001, and both of these from the Chicago Pipe Show. We also realized how quickly the marketplace responded to the demand. In a period of a few months, as the word got out that someone was looking for Celius pipes, the asking prices began to escalate significantly. Over the next few years, as we attended various pipe shows around the country, we would occasionally discover a piece here and there, and they began to double and in some cases triple in price. (I'd be too embarrassed to tell anyone other than another silly collector like myself what I paid for those two pipes from Chicago—suffice it to say that it was a lot more than $45.)

All of the Celius pipes that I owned were stamped with the names of chess pieces, from "Pawn" to "King," in ascending order of grain quality. Furthermore, I had seen only smooth-finished pipes. Now we were seeing sandblast pieces in both dark and light finishes. Some pipes were stamped with the word "Xenia." And then some more bizarrely designed pipes bore the stamp, "Fantasy." It appeared that Celius had become bored with the concept of simplicity and had begun creating pipes that compared to the complex work of Preben Holm.

During the period of time when we were searching out Celius pipes, we were constantly trying to get information about the pipemaker himself, but without much success. I spoke to a number of respondents during our search, but they, like myself, had bought one or two in New York or Philadelphia or somewhere else and could supply nothing beyond what I already knew (well, almost nothing). One tobacconist told me that Celius had passed away in 1972 (which proved untrue). Another gentleman that I met at a pipe show, Lawrence Fenick, who had 30 Celius pipes in his collection, told me that the early importer of Celius pipes was a firm called Snug Harbor, located in Riviera Beach, Florida, and he sent me photocopies of some shape charts.

Then suddenly in the middle of 2001, we had an epiphany—or I should say that Brad Schmoll did. Why not go on the Internet, pull up the Copenhagen telephone book, look under "C," and see what happens? The rest, as they say, is history! After a few false starts, Brad was communicating with someone from the Celius family. I still remember the morning I came in and Brad was waiting by the front door with the look of a canary swallower on his face. "Guess who I spoke with yesterday?" he asked rhetorically. "I haven't the faintest idea," I said. "Xenia," he said. "It's his daughter!"

Then a letter arrived from the real Xenia (pronounced Zenia). But, as anyone who has visited Denmark could tell you, there is no hope of deciphering a letter written in Danish. And while this is true of any language you don't understand, there is something particularly stupefying about 14-character words with 13 consonants. One wit remarked that if you could order alphabet soup in Copenhagen, it wouldn't contain any vowels. Fortunately, we have a pipe-smoking customer from Denmark named Gine Binder, who graciously translated Xenia's correspondence for us. We learned that Svend Axel Celius began his working career as an electrician before turning to pipemaking. What follows here, mostly in Xenia's

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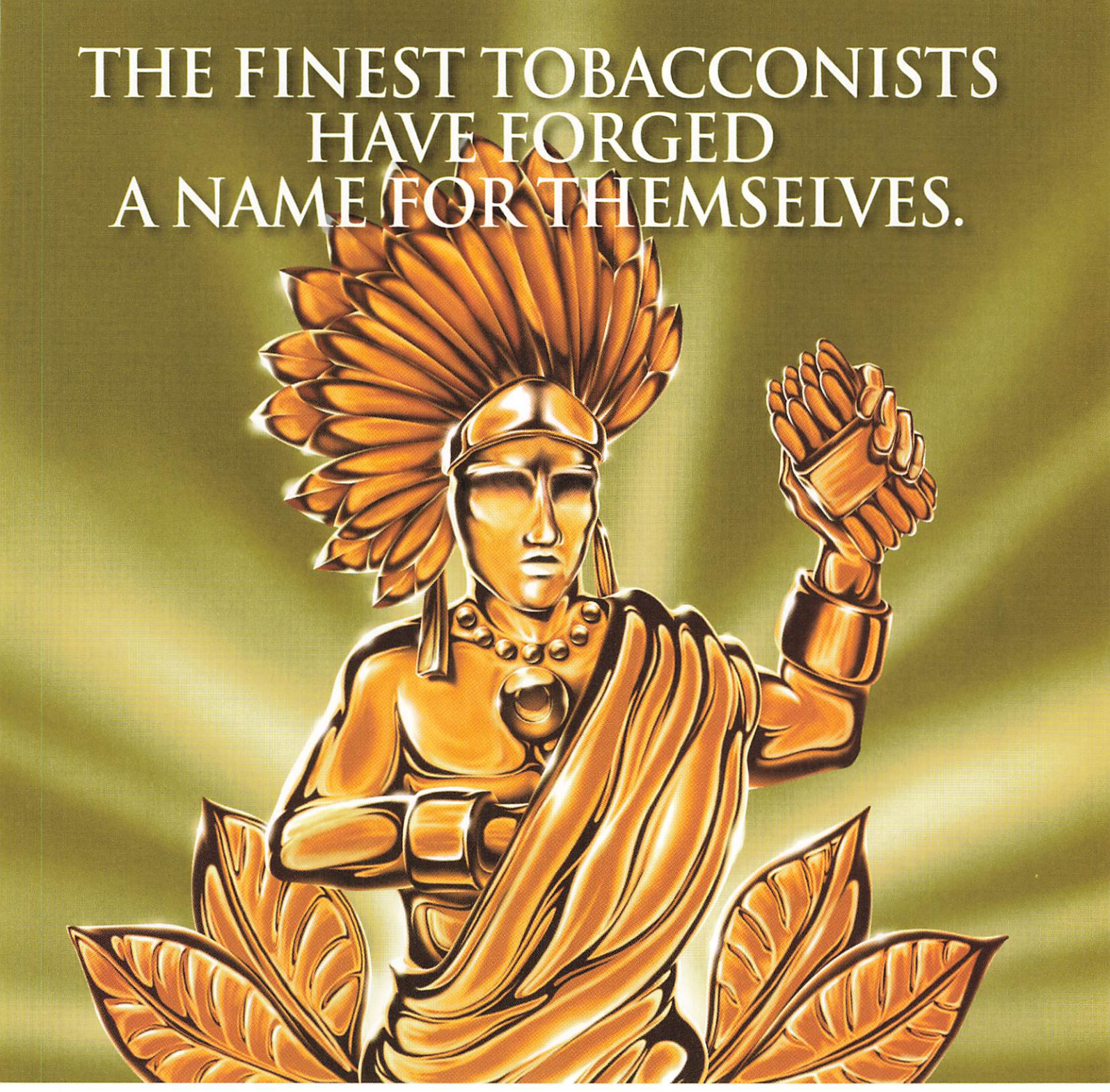

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own words, is a brief recollection of her father's career as a pipe craftsman:

After a while he jumped out of it, and started with pipe repairing for Rasmussen. It was at Rasmussen's he got interested in making pipes. All his life he had a desire to cut in wood. One night, he secretly went down to Rasmussen's workshop, where he cut his first pipe. It was then that he discovered his talent for making pipes. At that time he was doing a lot of pipe repair work for Stanwell, Nording, and Pipe Dan of Copenhagen. He was requested to begin making pipes for Pipe Dan. The wood my father used was the Bruyere from Corsica. It should be 250 years old. When he got a piece of Bruyere in his hand, he started to study the grain pattern. It was his way of creating the special style of his next pipe. The name of his wood supplier was Hermann, and he lived in a small village, Flakkenbjerg, on Sealand. My mother played a big part in making my father's pipes—she took over after his final carving was done and helped with the staining and polishing until it was shining beautifully. About the names of the pipes, here I am in the field of the Lord. My mother said that the most beautiful pipes got the name "King" ... and then there was my name, "Xenia" – they were lower-grade pipes. The other pipe makers respected his work very much, and my father himself was very much satisfied with his work.*

In commenting further about her father's life as a pipemaker, Xenia says he started out by working in a basement in Copenhagen while also working at Rasmussen's in order to make enough money to purchase his own machinery. She says:

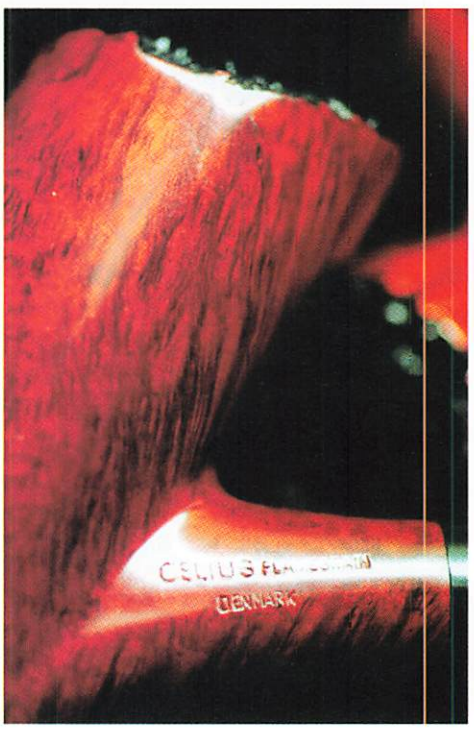
In the nights he was sitting there making pipes after his customers' own drawings. But it was after he let the raw top sit on the pipes that something started to happen. He got an exhibition in the airport, and suddenly there was a person who wanted to buy the whole production. It was an American ... and my father saw at the time that he had to expand to follow the demand.

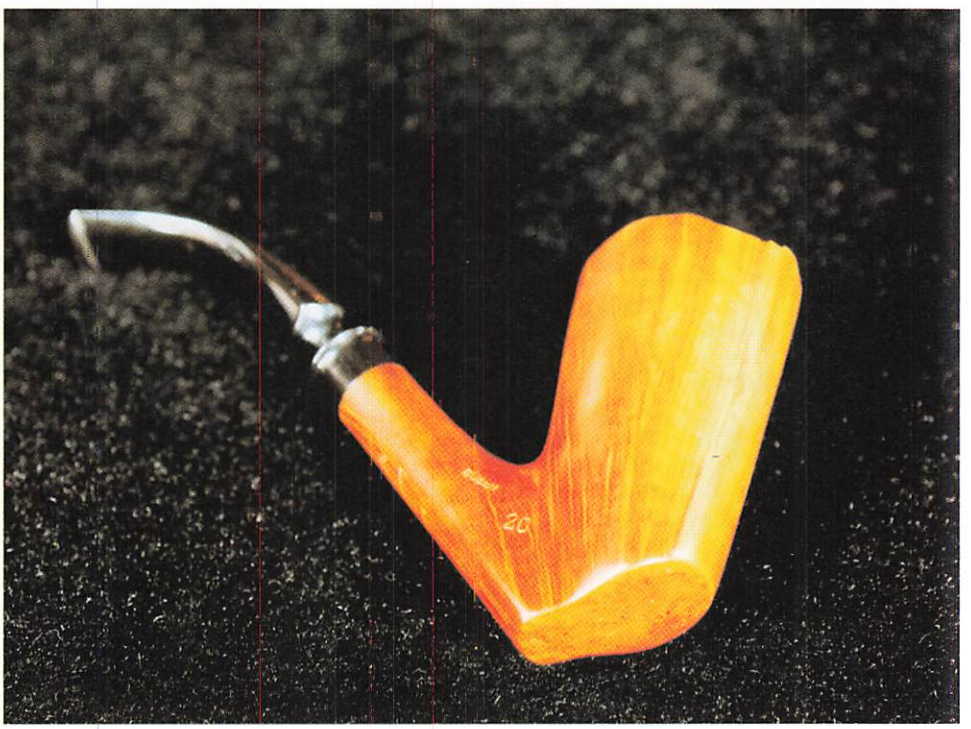
After that, Xenia states, her parents moved to Moen—a small island close to Copenhagen—where they bought an undertaker's shop. She goes on to say:

But my father was absolutely not interested in putting dead people in caskets. He started to hire people and got an agent in the USA. It started out with 75 pipes a week. But that was not enough for the Americans, so he bought a shutdown dairy on Bogoe [another small island] *and then things started to go very fast. The production climbed to 150 pipes a week. Everything was a dream. It became a successful business. But even big dreams have a backside. My father was buried in his accounts, problems with his staff, and he didn't have time to cut enough pipes himself. The decision was taken. He sold the entire factory and bought an old Royal Privelege Inn on Fly—a big island in the middle of Denmark. While living in the Inn my mother and father again began to make pipes at their own pace. They later moved to Odense and bought a shop beside the house of Hans Christian Andersen. Again they were making their pipes. But life was not satisfactory enough and they took a trip to Greenland for catching their breath again. In Greenland they did not produce pipes. After a year they went home again, this time to Bogoe, where my father again started making pipes. Later they moved again to Copenhagen. As you can see, the whole thing both started and ended in Copenhagen. My father was living and breathing for making pipes, and all the people who knew him had the knowledge that if the day ever came when he could no longer make a pipe, he would die. He made pipes until the day he got a cerebral hemorrhage. This was in the year 1998."*

So there we have it—probably as much as we are ever going to know about Svend Axel Celius, his pipemaking career summed up in a few brief paragraphs by a very caring daughter. A unique life no doubt. And yet, in so many ways it's a story told again and again about the lives of creative people of every discipline, those possessed and laboring craftsmen who make it possible for all of us to enjoy the alchemy, the uncommon results of their handiwork. Perhaps we can all be forgiven somewhat for our ridiculous obsessiveness with things that are beautifully made.

Especially when they smoke well. ***P&T***





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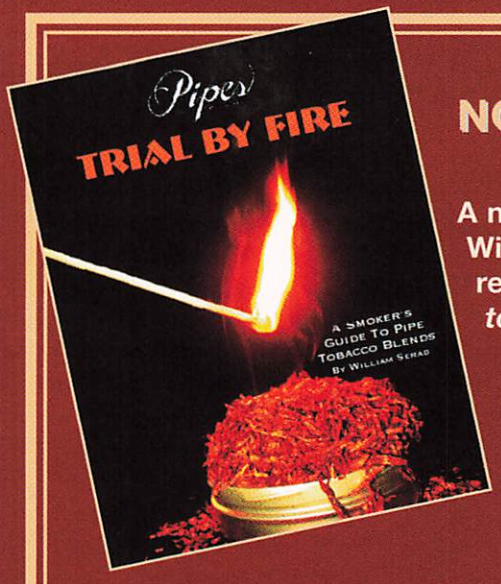

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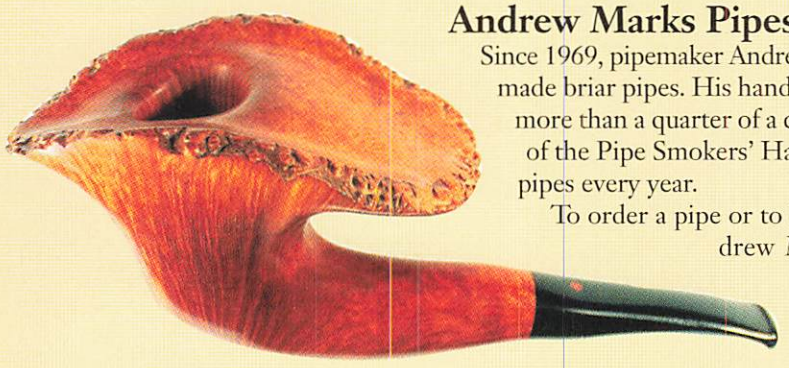

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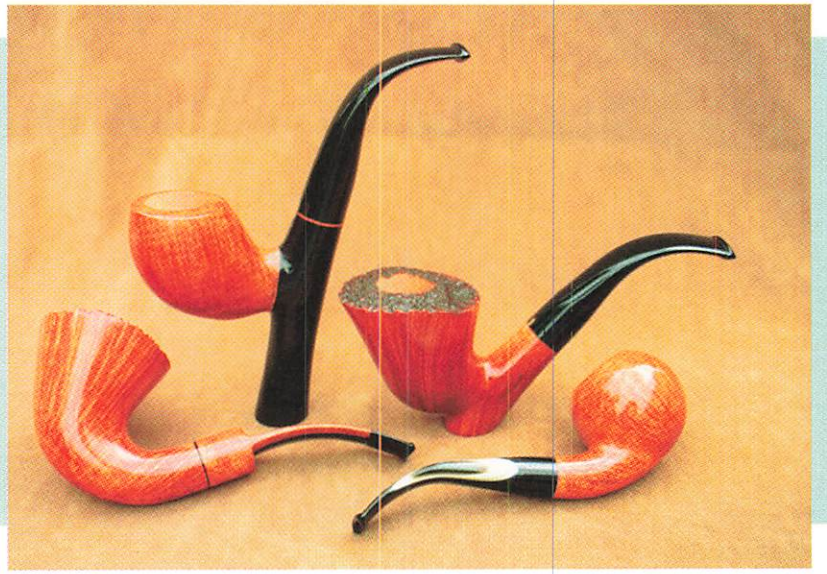

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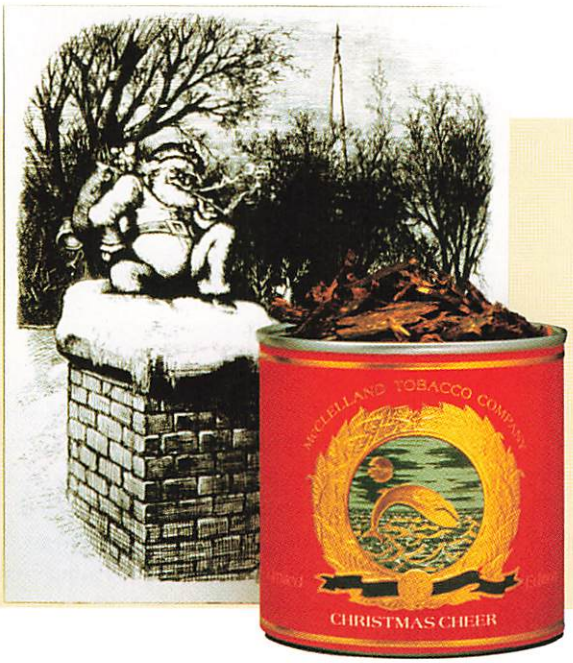

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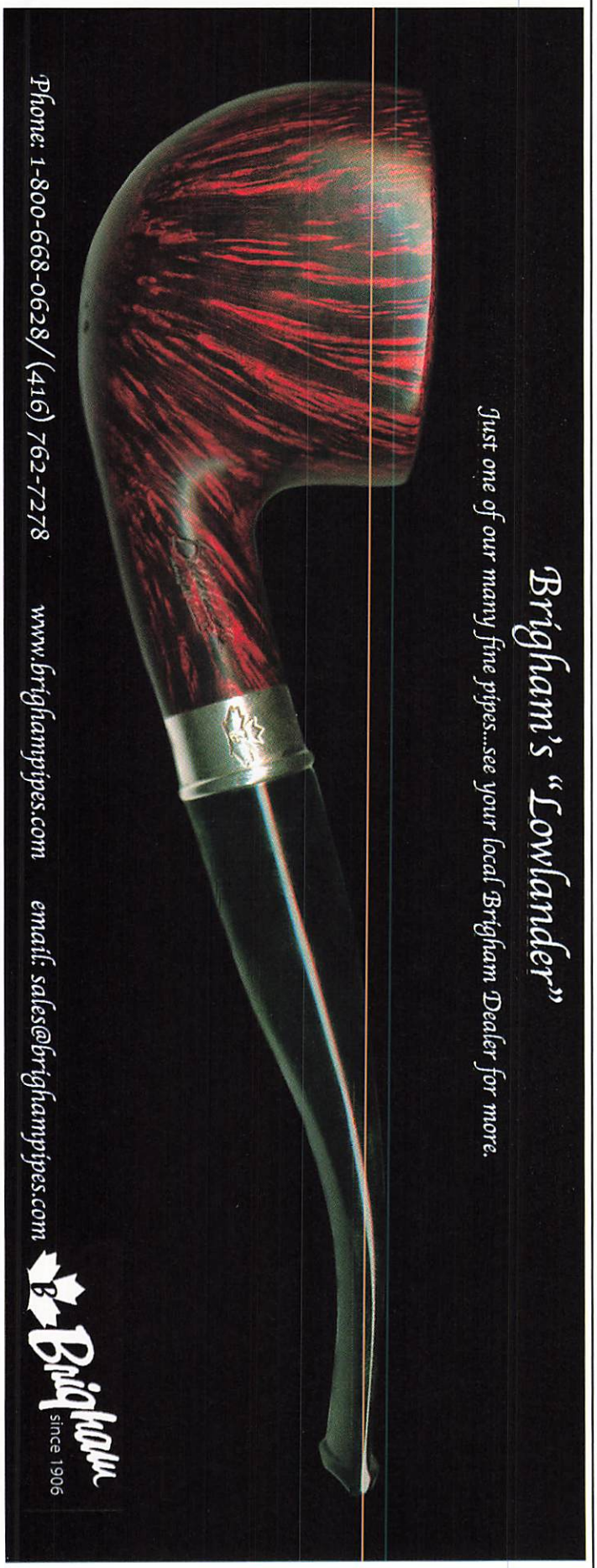
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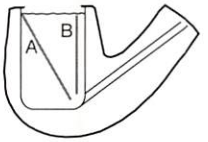
ASK CHUCK

I've noticed it's more difficult to keep my pot shapes lit than my other pipes, especially toward the bottom of the bowl. It starts out fine, but about halfway down, the tobacco starts to burn down one side of the bowl. I can't seem to make it burn evenly no matter what I do. Are these shapes always a problem, or is it just me? Am I packing the tobacco wrong?

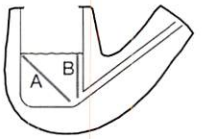
James McElvoy
San Antonio, Texas

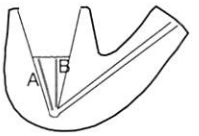
The problem is probably not the shape of the pipe so much as the shape of the tobacco chamber. Pots tend to be drilled with a relatively flat bottom to the tobacco chamber, and if you don't pack the tobacco just right, you can get the results you've reported. I was having this same problem with a particular Castello of mine a few years ago, and I asked Robert Hamlin, who was the U.S. agent for Castello pipes, about it. His explanation made sense and I'll try to repeat it here.

When the bowl is full, the space that the air needs to travel from the burning tobacco to the draught hole at the bottom of the bowl is pretty close to the same for the whole surface of the tobacco. Look at lines A and B, below.

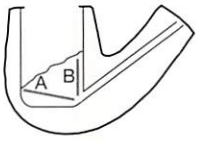


With a flat-bottomed tobacco chamber, those two lines differ as you get closer to the bottom, while with a conical bowl, they still stay close:





As you can see, the near side of the flat-bottomed tobacco chamber is more likely to burn down, because it's closer to the draught. This makes the far-side tobacco more difficult to keep burning at the same rate. What I do to overcome this situation is alter my tamping as the tobacco burns. About halfway down I gradually start shifting the tobacco, so there is more on the near side than on the far side of the bowl, like this:



That's why this is my favorite tamper:

I am a tamper collector and appreciate many different types of tampers, but this cheap one provides the best control over the tamping process that I've yet found. Remember, don't over-compress the tobacco on the far side; just gradually shift it to the near side as you smoke. This helps the tobacco burn evenly and all the way to the bottom. However, I don't recommend this if you smoke goopy aromatics or if you prefer your tobacco on the humid side. Anything that will make you light more often or apply a flame for more than a second or two risks burning the bowl of the pipe at the heel.

If anyone can offer additional techniques for smoking in this situation, please write and let us know. *P&T*

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TRIAL BY FIRE

by William Serad and Tad Gage

You will notice that "Trial by Fire" now includes two reviewers. William Serad continues with his own inimitable reviewing style just as before. Adding a second perspective is Tad Gage, author, pipe collector, humidor historian and publisher of *The Compleat Smoker*, a world-class tobacco magazine that many of us remember from the early 1990s.

A few general comments seem in order so as to eliminate redundancy. Stokkebye employs high-quality leaf. It also employs a firm if not a heavy hand in the flavoring and humectant department, a subject that would elicit various opinions among our community from "yea" to "nay," but all heartfelt. Usually, these agents are necessary to retain delicate or volatile flavorings, and most of these blends have fairly delicate flavorings generously applied. Because manufacturers cannot control how a retailer stores their products, they display this generosity to be sure the purchaser gets what they are expecting even under the worst of storage circumstances. So, I generally forgive flavoring zeal, and if it interferes with the tobacco flavor, I air the product, sometimes to the point of desiccation requiring rehumidification. That was not necessary for these blends, because their generally pastel character allows mild flavors to be enjoyed with transparency. But back to the leaf, which shows great variety within the burley, Virginia and black Cavendish part of the spectrum. There is only a single blend here with Latakia, but it is a fine one.

—William Serad

Stokkebye Gold Series PS-50 Evening Rose

Serad: A predominantly dark-brown medium-cut blend with a smattering of black, Evening Rose has a wonderful pouch aroma. It even impressed my wife, who has a high hurdle for being impressed by tobacco. It also contains a sprinkling of rose petals—yes, my hard-puffing friends, rose petals. And in case you were concerned with the burning properties and taste of said petals, they are sufficiently cased and flavored that they are for effect only, it would seem. This is a blend of Virginias and sun-cured Kentucky tobaccos, and the only other blend I am aware of that employs petals is Kentucky Bird. This blend is darkly aromatic and quite unusual, as one would suppose from the unusual ingredient. The flavor is actually not bad, but for me, it had a consistent nip, if not bite, throughout. I tried a very reduced rate of puffing, but this induced a need for relights at the rate of five to six a bowl. It has merit, as aromatics go, but did not deliver pleasure in proportion to investment of effort. I would say that it definitely works best with a loose pack in a large bowl, so get out the Sorens and Ben Wades if you want to make it go. Filters here just take out the tobacco flavor and do not scorch-proof the tongue.

Gage: When I was a kid, my mom used to keep homemade potpourri in a large ginger jar. I loved to smell the mixture of dried rose petals, fruit rinds and spices. In appearance and aroma, Evening Rose is that potpourri blend. A shaggy Burley, Cavendish and Virginia blend, it is liberally dosed with dried pink and coral-colored rose petals and green leafy flecks that might be part of the rose head or leaf.

In the tin, the grape bubble gum aroma was simply too cloying to enjoy, but it became less intense when exposed to air for a few hours. Interestingly, I didn't smell the flowers but I did taste them when I smoked this mixture. For obvious reasons, I felt trepidations smoking something that smelled like a cross between Mom's potpourri and grape bubble gum, but Evening Rose is a tasty, clean-burning tobacco. The rose petals definitely flavored the tobacco, especially for the first half of the bowl. They contributed a floral top note, but it wasn't overpowering. I think the flavor is a bit too perfumed to be anyone's choice as a regular smoke, but I could certainly see it as an interesting occasional smoke.

• • •

Stokkebye Gold Series PS-51 Black Truffle

Serad: Predominantly a Danish dark Cavendish with golden Virginias, white Burley and a smattering of Orientals, Black Truffle is at the high end of the black Cav choices. It has both a fine pouch aroma and an inviting room note, sure to please all but the die-hard revilers of kapnismology, and this comes from the use of Mexican vanilla. It is cool as cool can be, regardless of circumstances and pipe attributes. It lights on a single match and stays lit with little attention. The

underlying leaf has mostly a Burley character, and one can detect significant roasting in the pouch note. All in all, if I were in the mood for a black blend—and that is a mood thing for me—this would be on the short list. It has an excellent aftertaste, and is a consistent pleasure. Highly recommended.

Gage: A pitch-black Cavendish mixture, Black Truffle is most certainly a step up from the traditionally sloppy, goopy wad frequently associated with such blends. It burned nicely and gave off a very powerful aroma of cinnamon and raspberry. I smoked it outside and it brought over my neighbor (who used to smoke a pipe) from two doors down. He liked the smell. But it's powerful. For me, the taste was bland with a faint burnt-sugar overtone. I have never been able to appreciate heavy Cavendish blends, but its absence of goop and its superior burning characteristics allow me to definitely recommend this as a winner for those who love heavy Cavendish blends.

• • •

Stokkebye Gold Series
PS-52 Proper English

Serad: What a find! This is proper in that it is properly done. The blend, including the long-cut and generous Latakia, has a very fine cut, and is expertly blended despite the technical difficulty of dealing with a nearly uniform shag cut. It reminded me of many blends of yore with the same cut from the classic English and Scottish houses. At the match, unalloyed waves of Oriental flavor roll over the palate and the room note transforms the surroundings into an opulent Edwardian room. It changes the atmosphere and one's mood with just a few puffs. The Latakia is always present in its fullness, but never becomes darkly strident to overwhelm the other sumptuous flavors. Proper English seems almost like a Balkan for a while, but about halfway down the bowl, the Orientals give way to a steady sweetness from calm and wonderfully cool Old-Belt Virginias that remain to the end. If you are either a classic English fan or a Balkan fancier looking for a hot-weather alternative, this is highly recommended. If you like aromatics, this is from the Borgias, not Stokkebye.

Gage: Being a devotee of proper English blends, I would characterize this as a Danish interpretation of English. The nose shouts "Latakia!" and indeed, it is loaded with Latakia. Other tobaccos would appear to include Burley, a pinch of Turkish and possibly some Cavendish. I couldn't smell any aromatic saucing, but I believe it was there. Upon smoking, it had a slight glycerin chemical taste. Very possibly, it is an interesting change of pace for an aromatic smoker seeking a rich English blend with slightly bland aromatic characteristics, but I don't see this appealing to a

die-hard aficionado of uncased English blends.

• • •

Stokkebye Gold Series
PS-53 1882 Mixture

Serad: A hodgepodge of cuts, this is a unique combination of partially rubbed-out curlies with short-cut black Cavendish and even smaller cuts of two types of pale Virginia leaf. It has a wonderful aroma in the pouch, as do many modern aromatics, but the surprise comes at the match. In the midst of that typical sweetness there is an antique note that reminds me of one of the Samuel Gawith plugs. This comes from the top note of French cognac. The combination of a more restrained application of that ancient agent with the currently fashionable Danish formulation on this unique cut of fine leaf makes this a winner in my book. It burns cleanly and a bowl is long and lingering. Those around you will appreciate the aroma, and you will appreciate the exceptional flavor of excellent leaf well-prepared. The 1882 Mixture is a most remarkable aromatic. Recommended.

Gage: This intriguing combination of rubbed-out flake and curly-cut discs is a visual feast, with color ranging from lemony to black. Amounts of Cavendish, several bright and stoved Virginias and (my guess) some Burley are evenly balanced. Curly-cut discs are especially challenging to manufacture, so I was anxious to test this blend. However, the sweet aromatic casing simply overwhelmed what were obviously beautiful, well-aged tobaccos. The nose was sweet but insipid, and I couldn't determine any distinct aromatic flavor as I smoked. This mixture lit quickly, burned evenly and produced a fine ash. But, alas, there was no discernible flavor, with the aromatic casing obscuring my ability to taste any of the base tobaccos. I even picked out the curly-cut discs and smoked them. They were still overwhelmed by the glycerin-based casing. Even if Stokkebye were to drastically reduce the amount of flavoring, this blend could probably benefit from fewer ingredients. It seems the tobaccos competed with each other when I could detect anything underneath the sauce. A fine and high-quality aromatic, to be sure, but it could be so much more.

• • •

Stokkebye Gold Series
PS-54 1882 Mellow Mixture

Serad: This is an aptly named blend. Generally bland, it is that most-favored blend of bright Virginias, toasted Burley and two types of black Cavendish, imbued with an aromatic agent that is pleasant with hints of a dark fruit, perhaps some sort of berry. The leaf is generally dark-brown, probably darkened by the casing, with a significant proportion of black. This is pleasant, but has no particular differentiating characteristics except one: It is geared toward all-day smoking. This has no edges and is very cool, so you could easily travel the byways of life puffing Mellow Mixture and spreading the mellow mood as you go.

Gage: The smell of the tobacco out of the tin is that of the typical sweet aromatic, and the tan-and-black flake shows a preponderance of Burley with a good dose of Cavendish. A cookie-like topping flavor definitely comes through from charring light to final puff. Otherwise, I found the flavor to be bland. There was no change in character from beginning to end, so it quickly became uninteresting in a larger pipe. It reminded me of what old Captain Black might have tasted like in the 1970s, when very high-grade base tobaccos were used. Make no mistake, the base tobaccos are all perfectly crafted. The Burley delivered an occasionally sharp and not entirely pleasant tweak to the back of my sinuses, accentuated by the fact that the mixture burns very hot. It is definitely best for aromatic lovers who are content to take occasional puffs. I found it worked best as a short smoke in a small pipe—something that would be nice for a lunch-break stroll and smoke, for instance.

• • •

Orlik Golden Sliced

Serad: A classic presentation of a wide flake, this comes in the small, flat tin typical of many manufacturers. The color is quite pale, and the product is rather stemmy compared with others of its genre. From the aroma, I am sure it is cased, and is what the Danish refer to at times as a Navy flake (honey, not rum) or a Scotch flake. It becomes obvious after the match that this is sweetened, and not lightly. It is remarkably hot and unforgiving, suitable for small welding jobs. The flavor was unexciting, and it did not respond to packing variations or changes of pipe. The best was rubbing it entirely out, packing it loose, lighting it slowly—and several times at that—and using a small to medium bowl. System pipes and filters caused variations, but they did not help much. I had tried this some years ago and did not like it much, and I remain consistent with that opinion.

Gage: These lovely, mottled little light brown slices of bright Virginia and Burley evoke fond real or imagined reminiscences of the old days of sliced tobacco in square tins. Unwrap the gold foil and you discover a very attractive pressed tobacco just waiting to be rubbed out and smoked.

This Navy Flake tobacco really grew on me. Although somewhat plain, as are so many pressed bright Virginias, it's also very subtle and interesting. The more you smoke it, the more interesting it gets. Honey and vanilla tastes predominate. I won't linger on comparing it with old tobaccos that are long gone, but I believe this may be a resurrection of the old Edgeworth tobacco that so many older smokers recall fondly. The tin aroma hints at a bit of casing, and there is a definite licorice/anise character to the tobac-

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co. There is a slight musty undertone, which I don't mean as a criticism. It's smooth, but smokes a little hot. This would be a very nice choice for smokers with a fondness for Edgeworth or light Virginia flakes, or an aromatic smoker looking for a blend with more character and less casing. It might be worth buying some tins and stashing them for five years or more to accentuate the sweetness and complexity inherent in these superb tobaccos.

• • •

Orlik Rubbed Out Mild Honey Dew

Serad: This is exactly what the name says it is. It has the same strange texture as Scotch Type, and is a classic Cavendish cut and uniformly medium brown. It looks like several of the Mac Baren blends, Amphora and Skandinavik. The tin aroma is the familiar, tobacco-y semi-fermented, sweet smell of that family. Rubbed Out Mild Honey Dew was positively volcanic for the first few bowls, which necessitated trying no more than one bowl a day, otherwise inviting immolated taste buds. I finally discovered that a small bowl filled loosely with leaf rubbed out more than it comes brings the temperature down considerably. As the temperature falls, the flavor rises, and the aroma actually improves, too. If it burns too hot, the added caramelizing sugars have a certain plastic seat-cover piquancy. At the proper temperature, the aroma is simply sweet-smelling, perhaps a little nutty even. The taste is also quite sweet and pleasant, and if you can get this to burn slowly and evenly, this is a pretty good smoke. It compares favorably with other Danish Cavendishes that come to mind. All in all, this requires skill and effort to get the best from the blend, but if you like Danish Cavendish, this deserves the effort and is recommended. If you are a novice, get a few more blends under your belt. Recommended for the experienced only.

Gage: Intensely fruity and interesting in the tin, this Virginia/Burley cut-plug flake is mild and bland in the smoking. It has to be cased, but there is nothing really distinct in the flavoring that screams "vanilla!," "fruit!" or anything else. The overall effect is pleasant—but not much more than that. There is a slight floral undertone—lavender is what came to mind.

This blend is not something I imagine would gain much with age, but it wouldn't lose much with a few years of cellaring, either. The tobaccos in this mixture are obviously first-rate, but there just isn't much that's interesting in this blend.

• • •

Orlik Dark Strong Kentucky

Serad: A most remarkable presentation, this reminded me of those strange cigars with light and dark wrapper leaf that give a kind of brown barber-pole appearance. The flakes, jumbled but not rubbed out, are dark and dense bands surrounding a light-brown layer in the middle. The tin aroma is a bit like that of Fig Newtons, but even if you don't like that classic cookie product, you should continue with your trial of this, because you will be rewarded for the effort. Rubbing out helps the lighting process. The flavor is dark and pleasing, the Burley giving a depth absent from Virginia flakes. This is fulsome and darkly sweet, yet remains reasonably cool. The Burley never sours, and the blend's strength here means nothing unpleasant. Rather, it conveys stolid reliability and coolness under fire, and is overall a companionable blend, a comrade for your pipe. The more I puffed, the more I liked it. Works well in any size pipe, burns cleanly, and I liked the room note. Highly recommended to the Mac Baren fan and those who want a pleasurable excursion from the all-Virginia flake world.

Gage: With this tobacco, I am suspending all pretense of a reviewer's supposed objectivity. Without a doubt, this is the finest Burley blend I've ever smoked. In

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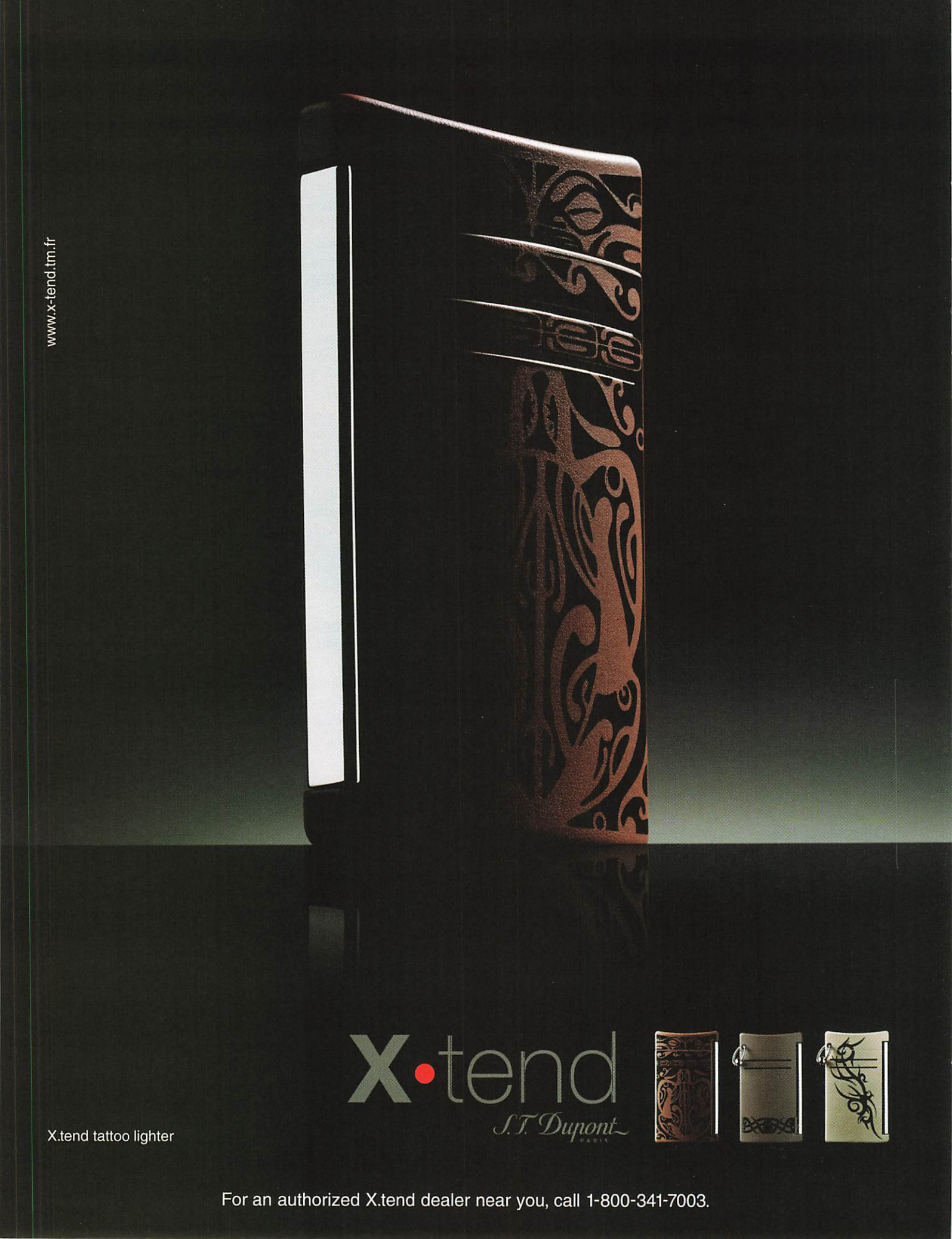
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an absolutely gorgeous slice, bright Virginia tobacco is sandwiched between layers of dark, stoved Kentucky Burley. I've never had Kentucky leaf treated in this manner, but Orlik has elevated Burley to another level of richness and complexity.

The tin aroma is rich and fruity. The flakes are easily rubbed out, and they smoke lavishly whether lightly or severely broken up. I couldn't argue with its "strong" moniker, as it is a powerful blend that needs to be smoked slowly and judiciously. But I'd also call it rich and intense—it's a Burley concentrate, if you will. The mixture lights quickly and is well-behaved from beginning to end, burning to a fine white ash. The taste carries tons of complexity, conveying flavors of toast, lemon, blackberry and nutmeg, among others. It will be interesting even for lovers of heavier Turkish and Latakia blends.

This is a must-try for anyone who avoids Burley blends or thinks this leaf can be only a bland and nutty filler tobacco. I imagine this will cellar well. Although Burley doesn't sweeten much over time, this dark-pressed Burley will hold its own, while the Virginia "crème center" should develop additional sugars. However, it is very ready to smoke and enjoy right from the tin. The room aroma was judged to be inoffensive, giving the chance to smoke a really power-packed tobacco without generating the riots sometimes caused by Latakia or stoved Virginia blends.

• • •

Orlik Scotch Type

Serad: An almost uniformly brown mixture, this shows a couple of threads of black. The texture is quite strange, almost silky or without friction between the fingers. It is entirely rubbed out, so there is not further manual processing required. It has been flavored with Scotch whisky, which gives the tin a pleasant aromatic quality. At the match, this has essentially no character, and the flavor is quite bland. The Scotch doesn't continue into the room note, which is remarkably like that of cigarettes. It is cool, and none of the undesirable attributes improve with variations of technique or instrumentation.

Gage: The tin aroma is sharp, pungent, fruity and delicious. It's an eye-catching mixture of Burley, bright Virginia and bits of Cavendish flakes—everything a broken Scotch cake is supposed to look and smell like. I also liked the look of the old-fashioned paper sleeve and cardboard cover to protect the tobacco in the tin. The tobacco is flavored with whisky.

Upon smoking, it delivered on all counts. The high-quality Cavendish provided a slightly dense, somber undertone balanced by light, lemony notes from what I would guess is bright flue-cured Virginia. The Cavendish was used as a subtle condimental tobacco. The Burley and Virginia base tobaccos knit the high and low notes together to create a delicious, slightly fruity harmony. I did detect the whiskey component, and it did nothing but enhance the mixture. Orlik's creation compared very favorably with some 30-year-old Mulligar's Scotch-blend tobacco that I have cellared, which is the finest Scotch blend I've ever tasted.

I imagine most lovers of Virginia tobaccos would find this an interesting diversion, with a real threat of becoming a regular favorite. Choosier aromatic smokers might find this an interesting way to enjoy a Virginia blend, because it definitely leans toward the light and mild side of the tobacco spectrum.

• • •

PS Luxury Curley Cut

Serad: Classic curly, Luxury Curley Cut is a dense roll of brown and fairer leaf. A great example of its genre, it shows how dense a rolled leaf can be (the opposite of what one wants in a cigar where draw is paramount). Some like to rub out the curlies, and others favor bending up the small disks, and inserting them into the bowl that way. Luxury Curley Cut tends to be a bit warm because of the sugary, pale leaf, but also, I opine, because of some blender intervention. It has that slightly sooty character typical of bright Virginias, but not so much as to be offensive. I would suggest packing whole curlies at the bottom of the bowl and inserting some rubbed-out leaf on top to make the light easier. All in all, an excellent incarnation of the classic curly cut, but with some of that Danish character that many favor. Recommended to curly fans, and as a bidirectional crossover from Virginia flakes to light aromatics.

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Stokkebye Luxury Twist Flake

Gage: Thick, luscious slices greet your eye with an array of tawny brown and yellow streaks. Colors range from black (stoved Virginias) to lemon-yellow (flue-cured Virginias). It's clear that a great deal of time and pride went into creating this dense Virginia tobacco. In the tin, the nose is basically bland and slightly fruity. I actually took this as good news, since it buoyed my hopes that the flakes hadn't received a too-heavy dousing of aromatic sauce.

Whether lightly broken into shreds or more vigorously rubbed out, this turned out to be a flake I gladly revisited again and again. The quality tobaccos showed off, lighting quickly and burning evenly. Throughout the smoke, I tasted hints of caramel, toast, cumin, pepper and cinnamon. The mixture required a bit of puffing to keep it going, and because it also has a preponderance of medium and light Virginia tobaccos, which burn hot anyway, careful puffing is in order with this blend. A few days of air-drying helped combustion and facilitated slower puffing. The complex high and low notes of these slices really held my interest. The room aroma is lightly floral, almost perfumey-powdery, but not offensive—well, my pipe-smoking wife said it smelled like an old lady's closet, but she likes the smell of straight Turkish, so draw your own conclusions!

It did not leave the typical aromatic aftertaste or smell in the pipe, so lovers of non-aromatic Virginia blends can and should smoke this delicate aromatic with confidence in any favorite pipe.

For the devoted aromatic smoker, this aptly named tobacco would be a great "step up" or change of pace. It worked well in a large bowl or as small, lightly broken pieces or fully rubbed out. Truly an aromatic tobacco in the absolutely best sense of the word, and I believe it would cellar well, probably bringing out the character of the small amounts of stoved Virginia contained in the slices. *P&T*

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PIPE EVENTS

CORPS Pipe Smokers' Exposition and Celebration
The Conclave of Richmond Pipe Smokers will host its 20th annual Pipe Smokers' Exposition and Celebration on Oct. 1-3, 2004, at the Holiday Inn Select-Koger South Conference Center, 10800 Midlothian Turnpike, Richmond, Virginia. Call the hotel at 804.379.3800 and mention CORPS for special room rates. For more information, contact CORPS at P.O. Box 34023, Richmond, VA 23234; 804.342.0761; check out the CORPS Web site at *www.corpipesmokers.org*; or e-mail CORPS at *conclave@corpipesmokers.org*.

European Pipe and Tobacco Show
The second annual European Pipe and Tobacco Show will be held Aug. 13-15, 2004, at the Kurparkhalle in Cuxhaven, Germany. For more information, visit the show's Web site at *www.piepenhoeker.de*; e-mail: *info@piepenhoeker.de*.

European Pipe Smoking Championship and Pipe Show
The Nordic Smokers' Guild will host the 14th European Pipe Smoking Championship and Pipe Show Oct. 30-31 at Copenhagen, Denmark's Scandic Hotel, Vester Sogade 6, Copenhagen V. Participation in the Pipe Smoking Championship is open only to members of European pipe clubs that are associated with CIPC. Tourist and hotel information for Copenhagen may be found at *www.visitcopehagen.dk*. For more information, visit the Nordic Smokers' Guild Web site at *www.n-t.dk*, or contact Jakob Groth, Degnehusene 66, DK-2620, Albertslund, Denmark.

Fort Wayne Pipe and Tobacciana Show
The Tri-State Pipe and Tobacco Club will host its fifth annual Fort Wayne Pipe and Tobacciana Show on Saturday, April 9, 2005, at the Quality Hotel Ballroom, 3330 W. Coliseum Blvd., Fort Wayne, IN 46808. A special show room rate of $69 is available by calling the Quality Hotel at 260.482.7711. For show information and table reservations, contact Larry Rathburn at 14515 Winters Rd., Roanoke, IN 46782; phone 260.672.8802; e-mail: *rathpipe@aol.com*; or check out the club's Web site at *www.tsptc.org*.

Kansas City Pipe Show
The Greater Kansas City Pipe Club will host its Seventh annual pipe and tobacco show Nov. 6-7, 2004, at the Hilton Kansas City Airport. For more information, check out the club's Web site at *www.GKCPipeClub.com*.

New York Pipe Shows
The New York Pipe Club presents its last pipe show for 2004 on Sept. 3-4. For more information, contact Richard Esserman at 212.922.2656; or e-mail *resserman@unicefusa.org*.

North American Society of Pipe Collectors Pipe Show
The 2004 North American Society of Pipe Collectors Pipe Show will be held from 9 a.m. to 5 p.m. on Saturday, Aug. 28, at the Ramada Plaza Hotel at 4900 Sinclair Rd., Columbus, OH 43229. Call the hotel at 614.846.0300 and mention the show for special room rates. For show information, contact Bill Unger, P.O. Box 9642. Columbus, OH 43209; 614.252.2904; *bill@naspc.org*.

Northern California Pipe Show
The Sacramento Pipe Collectors' Assembly, the Fresno Pipe Club and the Peninsula Pipe Club will host the seventh annual Northern California Pipe Show on Saturday, Nov. 13, 2004, from 10 a.m. to 6 p.m. in the training room of the Clarklift Team Power Forklift dealership at 8111 Fruitridge Road, Sacramento, California. Contact Gary Malmberg, 916.422.6027; *gmalmberg@earthlink.net*. Web site: *www.secondhandsmokes.com/ncps.html*.

St. Louis Pipe Show
The St. Louis Pipe Club presents the 17th annual Gateway Area Pipe Show & Swap on Feb. 19, 2005, from 9 a.m. to 5 p.m. at the Hilton St. Louis Airport, 10330 Natural Bridge Rd., St. Louis, MO 63134. Contact the hotel at 800.345.5500 and mention the show for the special room rate of $79. For more information, contact Jay Milton, 56 Glen Echo, Glen Carbon, IL 62034; 618.288.2090; or Bob Callaway at 220 Pralle Ln., St. Charles, MO 63303; 636.946.8555.

PIPE CLUBS

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White at 404.329.0088 or Michael Shawn Stanton at *latakia@fineprintstudio.com*.

Briars Club
Hawthorne, New Jersey's Briars Club meets on the second Thursday of the month at 6 p.m. Location is subject to change. For meeting or club information, contact Howard Gutenstein at 845.433.3598; *briarsclub2001@yahoo.com*.

Briars Club of Rome
Meets every Wednesday. All members receive 25 percent off all pipe accessories and tobaccos at Old Havana Cigar Co. in Rome, Georgia. For information, contact Steven McDowell Jr. at 706.295.0546 or *oldhavana@bellsouth.net*.

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net*.

Burlington Pipe Club
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month in the Washington, D.C., area. Contact Randy Evans, *raevans@outdrs.net;* Brian Siravo, *CAPSpipeshow@aol.com*; or *Caps_pipe.tripod.com*.

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com*.

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Finnegan's Wake Pub, Third & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com*.

Conclave of Richmond Pipe Smokers (CORPS)
Meets the third Tuesday of the month at various Richmond, Virginia-area restaurants and pubs. Contact CORPS for the location of the next meeting at 804.342.0761; e-mail: *conclave@corpipesmokers.org*; Web site: *www.corpipesmokers.org*.

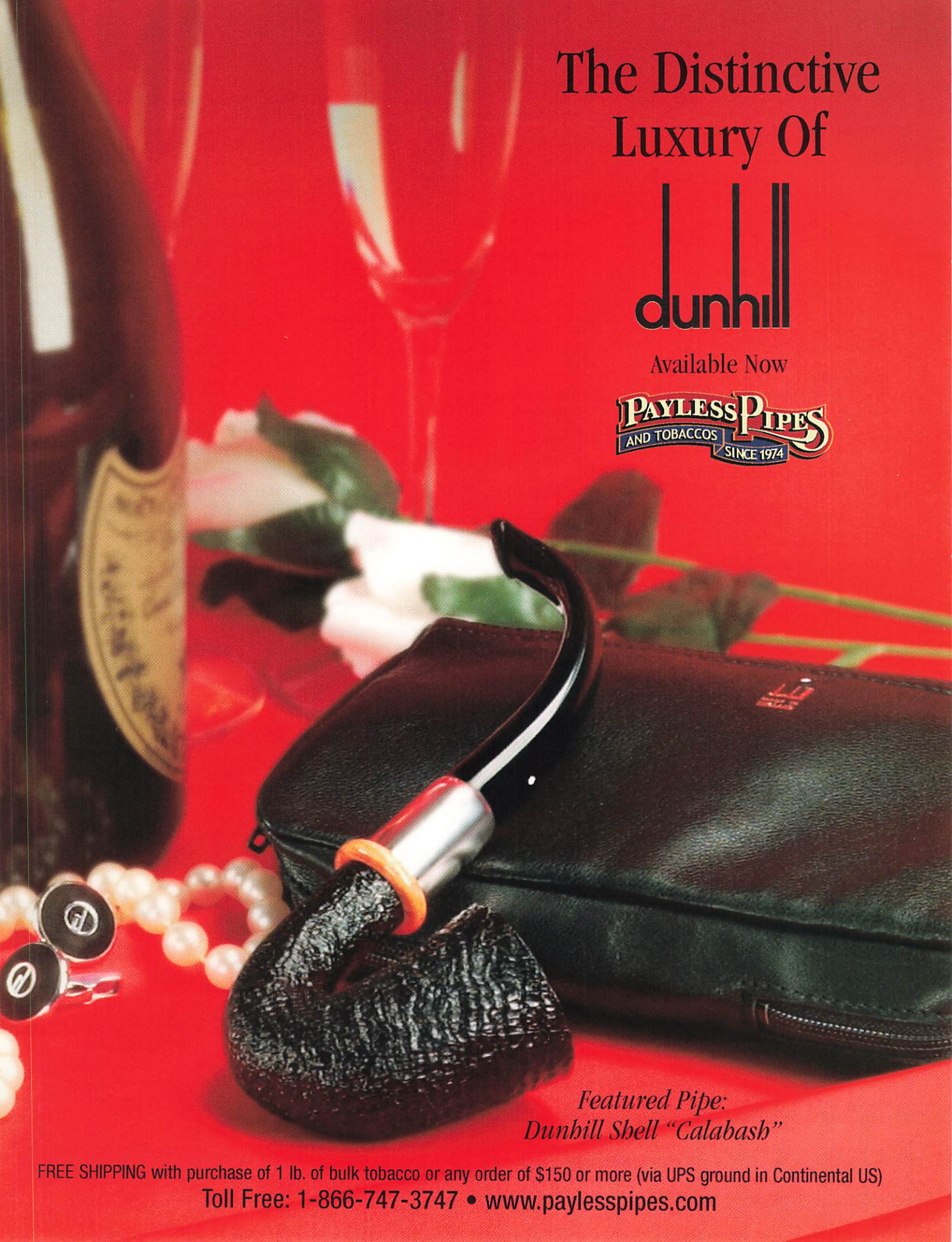
Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

CT Area Pipe Society (CTAPS)
New club seeking members. Contact Rick Olszewski at CT Area Pipe Society, 84 D'Amato Lane, Bristol, CT 06010; phone: 860.983.3018; Web site: *http://www.ctaps.org*; or e-mail: *membership@ctaps.org*.

Croft's Burley Burners
First Saturday of the month at Croft's Pipe & Tobacco Shop, 4722 Richmond Ave., Houston, TX 77027. Call 713.850.8091 for more information.

Dallas/Fort Worth Pipe Smokers Club
Third Monday of the month at 7:30 p.m. at various locations in the Dallas/Fort Worth area. For more information, contact Ed Price at *epr065@airmail.net*, or visit the club's Web site at *www.web2.airmail.net/epr065/dfwpipe*, or its chat room at *www.groups.yahoo.com/group/DFWPipesmokers*.

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hard-



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wick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net*.

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Tony Espeseth at 715.595.4666 or check out the club's Web site at *www.greatnorthernpipeclub.org*.

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mike Sull at 913.362.7864 or e-mail the club at *www.GKCPipeClub.com*.

Hudson Valley Pipe Club
First Wednesday of the month at 6 p.m. at Copperfield's, Route 44, Millbrook, New York. Contact Rob DiStasio at 914.533.6696 or *recoil@optonline.net*.

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html*.

Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact *www.knoxareapipesmokers.org*; or Randy Pedigo at 865.637.7565 or *repedigo@bellsouth.net*.

Memphis Area Puffers Society (MAPS)
Third Tuesday of the month at 7:00 p.m., upstairs at the Sports Pub, 5012 Park Ave (Park & Mendanhall), Memphis, Tennessee. Contact Bob at *info@pipeclub.org*; Web site: *www.pipeclub.org*.

Milwaukee Area Pipe Society
The Milwaukee Area Pipe Society meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. For information, e-mail *info@milwaukeeareapipesociety.com*, or visit the Web site at *www.milwaukeeareapipesociety.com*.

Mt. Town Society of Kapnismologists
Mt. Town Society of Kapnismologists meets the first and third Thursday of every month at 8 p.m. at Smokers Club, 100 S. Mission St., Ste. C, Mt. Pleasant, MI 48858. For information, contact Dave at 989.775.8536 or *mandogart@hotmail.com*.

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil*.

New York Pipe Club
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact the club's Web site at *www.newyorkpipeclub.com*.

North Georgia Pipe Club
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Georgia. Contact Clark Smith at 770.539.9006; *wcsmith1@bellsouth.net*.

North Oakland Tobacco and Pipe Club (NOTPC)
First Thursday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; *tmcginty@ameritech.net*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, c/o Tobacco Plus-Midway Plaza, 1998 Highway 62/412, Hardy, AR 72542; 870.856.4100 or 870.856.4433.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net*.

Old Pueblo Pipe Club
Third Wednesday of the month at 7 p.m. at local shops. For more information, check the schedule on the club Web site, *www.jack-tompkins.com/OPPC*, or contact Jack Tompkins at 520.459.4317; e-mail: *Tompkins_jl@cox.net*.

Ottawa Pipe Club
Pipe club in Canada's capital meets once a month from May to October with varying days and locations. Visit the club's Web site at *www.mindless.ca/pipes/ottawapipe.html* for details or contact Eric Mathurin at 613.820.2698.

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 to 9 p.m. Contact David Bull at 570.894.8016 or *debull@starband.net*.

Sacramento Pipe Collector's Assembly (SPCA)
Twice monthly on the third Thursday of the month at 6 p.m. and last Sunday of the month at 1 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027; e-mail: *gmalmberg@earthlinknet*.

Sandwich Isle Pipe Society
Last Wednesday of the month from 6 to 9 p.m. at South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at the Tinder Box, 10150 Main St., Bellevue, WA 98004; phone: 425.451.8544. Some meetings are held off-site. Contact Ron Butler, *crenterprise@unidial.com*, 253.927.3672; Matt Guss, *matt@reallysmart.com*, 206.903.6542; *www.seattlepipeclub.org*.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Nelson Pidgeon at *birdseye@adelphia.net*; or Don Powers, 781.449.0380.

South Hampton Roads Pipesmokers' Club
First Monday of the month at 7 p.m. at the White Horse Pub in Pembroke Mall, Virginia Beach, Virginia. Contact Dan Carey at 757.236.3469; e-mail: *e-celt@yahoo.com*.

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca*.

Triangle Area Pipe Smokers
Second Tuesday of each month at Duffy's Restaurant & Tavern, 8021 Falls of Neuse Road, Raleigh, North Carolina. Meetings start at 6:30 p.m. For more information, contact Jim Carrino at 919.848.0685, Stan Sokolove at *pipechief@msn.com*, or visit the Web site at *www.ncneighbors.com/1416*.

Tri-State Pipe and Tobacco Club
For information about meetings of the Fort Wayne, Indiana-based club, contact Andre Spencer at 260.744.4797.

United Pipe Clubs of America
An organization representing U.S. pipe clubs for national and international smoking competitions and sharing the pipe-smoking experience around the world. For more information, visit the Web site at *www.unitedpipeclubs.org* or e-mail the organization at *pipes@unitedpipeclubs.org*.

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

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